

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2535.

SATURDAY, MAY 27, 1876.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL.
THIRTY-SECOND CELEBRATION.
ON
TUESDAY, AUGUST 29th.
WEDNESDAY, AUGUST 30th.
THURSDAY, AUGUST 31st.
FRIDAY, September 1st.
President.
The Most Honourable the MARQUIS OF HERTFORD.
Conductor—Sir MICHAEL COSTA.
By order, HOWARD S. SMITH, Secretary.
7, Colmore-row, Birmingham.

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE. 22, Albemarle-street, London, W.—The NEXT ANNUAL GENERAL MEETING will be held at GLASGOW, commencing on WEDNESDAY, September 6.
President—Dignitary.
Prof. T. ANDREWS, M.D. LL.D. F.R.S. Hon. F.R.S.E.

NOTICE TO CONTRIBUTORS OF MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organising Committees for the several Sections before the opening of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several Communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with the original Memoir, by book-post, on or before August 16, addressed thus:—"General Secretaries, British Association, 22, Albemarle-street, London, W. For Section If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.

G. GRIFFITH, M.A.,
Assistant General Secretary, Harrow.

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE-STREET, PICCADILLY, W.
Professor HENRY MORLEY, M.A., will this day (SATURDAY), May 27, at Three o'clock, begin a COURSE OF THREE LECTURES ON KING ARTHUR'S PLACE IN ENGLISH LITERATURE.
Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

THE PSYCHOLOGICAL SOCIETY OF GREAT BRITAIN. 11, Chandos-street, Cavendish-square. NEXT MEETING, THURSDAY, June 1, at 8.30 punctually. Business.
1. 'Communications.' 2. Paper, 'Hybridism and Heredity.' 3. Paper, 'Memory and Recollection.'—For Prospectuses, Visitors' Tickets, &c., apply to
FRANCIS K. MANTON, Hon. Sec. (Willesden, N.W.)

VICTORIA (PHILOSOPHICAL) INSTITUTE.
Professor DIRKS (Cambridge) will deliver the ADDRESS at the ANNUAL MEETING, to be held at 8 o'clock, MONDAY, May 29th, at the Society of Arts. The PRESIDENT in the chair.
10, Adelphi-terrace, London, W.C. F. PETRIE, Hon. Sec.

NATIONAL ACADEMY FOR THE HIGHER DEVELOPMENT OF PIANOFORTE PLAYING, 8, Weymouth-street, Portland-place.
President—Mr. FRANKLIN TAYLOR.
Director—Mr. OSCAR BERINGER.

The SECOND STUDENTS' CONCERT (Invitation) will take place on SATURDAY MORNING, June 3, at the Beethoven Room, 27, Haymarket-street, W., commencing at half-past Three. HALF-TERM commences on June 7th. Fee, Three Guineas.—For all particulars, address the Director.

THE BUCKINGHAM CLUB.—The Temporary Premises, which are spacious, and afford all the facilities of a West-End Club, are NOW OPEN for the reception of MEMBERS, at 21, Charles-street, St. James's, S.W. Members elected on or before the 15th JUNE will be admitted without payment of the Entrance Fee. Entrance Fee, Seven Guineas. Annual Subscription, Seven Guineas. Country Members and Officers in H.M. Army and Navy not resident in town, Four Guineas.—All further particulars may be obtained at the Offices, 125, Pall Mall, S.W.
Colonel W. A. M. BARNARD, Hon. Sec. to Committee.
ALGERNON LLOYD, Secretary.

CRYSTAL PALACE PICTURE GALLERY.
open all the Year round, for the Reception and Sale of Pictures by the British and Foreign Schools.—For particulars apply to Mr. C. W. WASS, Crystal Palace.

MR. GEORGE LANDSEER'S DRAWINGS and SKETCHES OF INDIA will shortly be exhibited at 145, New Bond-street.

MR. F. E. HINE is showing a Number of High-Class PAINTINGS and WATER-COLOUR DRAWINGS, by FIRST ARTISTS, at his Rooms, No. 3, Piccadilly, W., Daily, from 10 till 6. Works by W. W. Deane, E. A. Goodall, H. G. Hine, H. A. Harper, W. L. Leitch, J. D. Linton, S. Prout, J. D. Watson, &c.

LAMBETH FAIENCE.—The NEW ART POTTERY. The SECOND ANNUAL EXHIBITION OF ORIGINAL WORKS OF DECORATIVE ART in LAMBETH FAIENCE, by the Students of the Lambeth School of Art, is now ON VIEW at Messrs. HOWELL & JAMES' Art Pottery Galleries, 5, 7, 9, Regent-street, Pall Mall, London.—connoisseurs are invited to visit the Exhibition, which contains the finest examples of this highly-prized Ware that have been produced.

OLD NANKIN BLUE and WHITE CHINA.—THOMAS McLEAN has on View for a Few Days, at his Gallery, a Collection of the choicest specimens of the above Ware.—admission on presentation of address card.—F. McLEAN, 7, Haymarket.

PHOTOGRAPHS may be SEEN and SELECTED from at
MARION & Co.'s, 25, Soho-square, W.
PHOTOGRAPHS, &c., Mounted, Titled, Bound, Framed, or Fret-folios

ST. MARY'S HOSPITAL MEDICAL SCHOOL.
Paddington, W.—October, 1876.—Scholarships in Natural Science, Classics, and Mathematics, ranging in value from £20. to £30.—For further particulars apply to the Dean.
A. R. SHEPHERD, M.B., Dean of the School.

UNIVERSITY OF LONDON.
NOTICE is HEREBY GIVEN, That the next Half-yearly Examination for MATRICULATION in this University will commence on MONDAY, the 28th of June, 1876. In addition to the Metropolitan Examination, Provincial Examinations will be held at St. Catharine's College, Cambridge; St. John's College, St. Edmund's College, Tullamore; Owens College, Manchester; Queen's College, Liverpool; and Queen's College, Birmingham.
Every Candidate is required to transmit his Certificate of Age to the Registrar (University of London, Burlington-gardens, London, W.) at least fourteen days before the commencement of the Examination.
WILLIAM B. CARPENTER, M.D., Registrar.
May 22, 1876.

UNIVERSITY COLLEGE, LONDON.—The PROFESSORSHIP OF LATIN will become VACANT, at the end of the current Session, by the RETIREMENT of Prof. ROBINSON, LL.D. Candidates for the Professorship are requested to send their Applications and Testimonials to the undersigned not later than June 3.
HARRY BROWN, Assistant-Secretary.
May 9, 1876.

UNIVERSITY COLLEGE, LONDON.
The Council desire to appoint a SECRETARY. He must be a University Graduate. Candidates will be required to state their age. The Initial Salary will be £300 per annum. Further information may be obtained at the Office of the College. Applications and Testimonials will be received not later than 10th JUNE.
HARRY BROWN, Assistant-Secretary to the Council.

MANILLA COLLEGE, PECKHAM RYE, SURREY.
for the SONS OF GENTLEMEN. (Established 1834) Pupils are charged from date of entrance. Terms moderate.—For Prospectus, address Mr. JOHN DOUGLAS.

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TUITION FOR EXAMINATION AT LONDON and other UNIVERSITIES, the COLLEGE OF SURGEONS' PRELIMINARY EXAMINATIONS, &c.—A CAMBRIDGE FELLOW (M.A.), late Senior Scholar of his College, who has had extensive experience, having passed between 90 and 100 Pupils during the last eight years, RECEIVES PUPILS for these Examinations. Terms moderate.—Address M.A. CANTAR, Post-office, Balham, Surrey.

INDIA CIVIL SERVICE.—The following are the SUCCESSFUL CANDIDATES at the recent Open Competition for the Civil Service of India:—
No. in order of merit. Name. Total of Marks.

1	..	..	Lawrence, Edward	..	..	1,918
2	..	..	Baker, Edward Norman	..	..	1,871
3	..	..	Collins, Edward Woodfield	..	..	1,773
4	..	..	Shakespeare, Alexander M. W.	..	..	1,711
5	..	..	Macpherson, Duncan James	..	..	1,699
6	..	..	Collins, Arthur Herbert	..	..	1,698
7	..	..	Monney, Charles Herbert	..	..	1,606
8	..	..	Crawford, James Adair	..	..	1,594
9	..	..	Bradley, Herbert	..	..	1,593
10	..	..	Carpel, Edward Long	..	..	1,586
11	..	..	Johnstone, James William D.	..	..	1,514
12	..	..	Atkinson, John Nathaniel	..	..	1,517
13	..	..	Kiner, Lucas White	..	..	1,478
14	..	..	Gray, Percy	..	..	1,430
15	..	..	Irwin, George Robert	..	..	1,422
16	..	..	Williams, George Mawdsley	..	..	1,416
17	..	..	Imper, W. H. Lockington	..	..	1,405
18	..	..	Sankey, Henry	..	..	1,401
19	..	..	Carpenter, Charles Peter	..	..	1,391
20	..	..	Sales C. Lindstedt Modeller	..	..	1,391
21	..	..	Nethersole, William	..	..	1,399
22	..	..	Drew, William Wilson	..	..	1,394
23	..	..	Hall, William Thomas	..	..	1,373
24	..	..	Gray, Evelyn	..	..	1,372
25	..	..	Sim, Henry Alexander	..	..	1,372
26	..	..	Meredith, Arthur	..	..	1,366
27	..	..	Porteous, Alexander	..	..	1,365
28	..	..	Dingwall, Arthur	..	..	1,357
29	..	..	Maguire, H. Fitzjohn Tyrrel	..	..	1,354
30	..	..	Seaton, James Clark	..	..	1,345

* Pupils of Mr. WREN (M.A., Christ's College, Cambridge), 4, Powis-square, Westbourne Park, who Prepares Resident and Non-Resident Pupils for India Civil Service.

WANTED, for an Educational House in the City, a GENTLEMAN to take the MANAGEMENT. One acquainted with the requirements of Schools and School Boards. Salary £30.—Apply, by letter, A. B. 71, Windsor-road, Holloway, London, E.

ST. LEONARDS-ON-SEA.—DRAWING-ROOM APARTMENTS TO LET. Terms moderate and inclusive. References: London, if desired.—Address Miss RICHARDS, 163, Marina, St. Leonards-on-Sea.

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TO SCULPTORS and OTHERS.—To be DISPOSED OF, the RESIDENCE, with large Garden (an Acre and a Quarter), and extensive STUDIOS of the late J. R. PHILIP, Esq., situated in the King's-road, Chelsea.—Further particulars of Messrs. Real Auctioneers and Surveyors, the Regent's Park Estate Office, 31, Albany-street, N.W.

THE SUNDAY SOCIETY, 1, Adam-street Adelphi, W.C.

FIRST PUBLIC ANNUAL MEETING OF SUPPORTERS. Freemasons' Large Hall, Lincoln's Inn, THIS DAY, SATURDAY, May 27th. JAMES HERWOOD, F.R.S., will take the Chair at 4 o'clock. Miss Anna Swanwick, Mrs. Ernestine Rose, Madame Rouniger, Rev. Septimus Harnard, M.A., Rector of Bethnal Green, Rev. Mark Wilks and Thos. Chatfield Clarke, London School Board, Prof. Shiel, Amos, Moncre D. Conway, M.A., Edward Maitland, Geo. Jacob Holyoake, George Browning, F.R.H.S., Charles Hancock, M.A., G. W. Foote, T. Motterhead, and other Friends will address the Meeting. Annual Report, post free, 2d. Tickets for Reserved Seats may be obtained by letter, from
MARK H. JUDD, Hon. Sec.

A PROFESSIONAL GENTLEMAN, a Native of Germany, who intends travelling on the Continent during the Months of July and August, with his Two Boys aged 12 and 14, would be glad to TAKE CHARGE of ONE or TWO other BOYS of a similar age.—For particulars, apply to TRAVELLER, care of R. G. Mackay, Esq., 14, Melville-terrace, Edinburgh.

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MSS. FOR DISPOSAL.—To Editors of Magazines, Periodicals, &c. For DISPOSAL, a NARRATIVE of a TOUR taken by a Gentleman and his Wife from England to Stockholm, to Trondhjem and back.—Apply to Col. TURBELL, The Priory, Torquay.

PADDING SUPPLIED.—Address (in full confidence) an EXPERIENCED JOURNALIST, George's-place, West End, Hammersmith, London, W.

WANTED, a RE-ENGAGEMENT as EDITOR. Salary, £300 per annum.—Address A. G. 19, Leicester-square, London, W.C., with full particulars.

AN EDITOR of Experience, and of acknowledged Ability as a Miscellaneous Writer, desires an ENGAGEMENT as Editor of a DAILY or MONTHLY Paper. Salary low, an object than occupation.—Editor, 14, Ludgate-hill, E.C.

EDITOR, MANAGER, &c.—Advertiser, who is a Verbatim Reporter and Practical Printer, desires a SITUATION as Editor and Manager, or as Sub-Editor. Five years in present Situation as Sub-Editor and Chief Reporter. Highest testimonials for ability and integrity. Age 31. Salary required, £3 per week.—Address ALPHA, care of Mr. L. Bruton, 6, Grosvenor-street, Chelsea-ham.

EDITOR WANTED for a WEEKLY LONDON NEWSPAPER.—A first-class man, who must give the whole of his time to the work, will be liberally treated with.—ALPHA, care of Mitchell & Co., Red Lion-court, Fleet-street.

TO EDITORS and PUBLISHERS.—A thoroughly competent Journalist, and a successful Descriptive Writer and Special Correspondent, who has just completed Two Tours, the first including the Mediterranean and Australia, and the second, the Alps, the Tyrol, the Pyrenees, and the Rhine, is prepared to DISPOSE of his MS. NARRATIVE of both TRIPS, singly or together, either in Book form or as a Series of Original and interesting Sketchy Articles, describing the Countries travelled through. As Occupation in the chief thing sought for, Remuneration is a secondary consideration. Is prepared to accept an immediate RE-ENGAGEMENT as Sub-Editor, Reporter, or Manager (singly or combined). Practical knowledge of Newspaper Work in all its branches. First-class testimonials and references.—Address PARS, 14, Wynne-road, Erixton, London, S.W.

A JOURNALIST, who has had Sixteen Years' experience as Editor, Assistant, and Sub-Editor, on First-Class Daily Papers in London and the Provinces, desires a RE-ENGAGEMENT. Practised Leader-Writer, Reviewer, Descriptive Reporter, Military Correspondent.—Address SPAS, Mitchell & Co., Advertising Agents, Red Lion-court, Fleet-street, London.

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A GENTLEMAN desires a POSITION as ASSISTANT-EDITOR or TRANSLATOR. Is a good Descriptive Writer, Reviewer, and Paragraphist. Was several years connected with the French and German Press. References and Specimens of Writing. Would contribute Special Articles or Literary and Scientific Translations.—J. D. 30, Frederick-street, Gray's Inn-road.

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THE LONDON ASSOCIATED REPORTERS (with which is incorporated "Pocknell's Press Agency," Established 1859) SUPPLY every class of REPORTS and Original Literary Matter, adapted to the requirements of Country Newspapers.—EDWARD POCKNELL, Manager, 5, Faison-court, 35, Fleet-street, E.C.

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AS BUSINESS MANAGER or CHIEF CLERK, An Advertiser, who has had large experience upon most important Daily and Weekly Newspapers, thoroughly understanding every detail, both indoors and out, and well acquainted with the principal Advertisers and Agents, seeks a RE-ENGAGEMENT. Highest testimonials.—Address Press, 5, Grosvenor-terrace, Hope-street, New Brighton.

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NOTICE.—E. J. FRANCIS & CO., Printing Contractors, Wine Office-court, E.C. and Took's-court, E.C. are prepared to submit ESTIMATES and enter into CONTRACTS for LETTER-PRESS PRINTING and LITHOGRAPHY.

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CATALOGUE (No. XIV. JUNE) of AUTOGRAPHS and HISTORICAL DOCUMENTS on SALE by F. NAYLOR, 4, Millman-street, Bedford-row, London. The present Part contains letters and Signatures of Alexander I. Emperor of Russia, Catherine de Medici, Louis XIV., Warren Hastings, John Hancock, Patrick Henry, Pierre Jeanbon, John Evelyn, Diderot, Steele, M. G. Lewis, Charles Lamb, El Quincey, Zimmermann (Author of "Solitude"), Ortelius, Gilbert White, Pope, Southey, Kirke White, Philip Henry, Grey, Sacchini, Guedon, Porvancher, Spontini, Meyerbeer, Schumann, Gounod, Wagner, and numerous other rare and interesting names. Sent on application.

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OLD BOOKS.—A PORTION of the LIBRARY of the late Rev. JOHN ANGELL JAMES, of Birmingham, and Purchases from other Libraries, are contained in W. BROUGH'S CATALOGUE, for JUNE, Gratis and post free.—1, Ethel-street (N.W. street), Birmingham.

OLD BOOKS FOR SALE.—Five Historical, by a Turkish Spy, 1734.—The Gentleman Instructed, dedicated to the Her of the Earl of Clarendon, 1740.—Ogilby's Pocket-Book of the Roads, with Postal Instructions and Charges, 1745.—Prayer-Book, 55 Old Cate, 781—and others, well preserved. Offers.—Miss GARRY, 15, Albion-crescent, the Grove, Hammersmith, W.

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* Catalogues of Old Books published Monthly.

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TO GEOLOGISTS.—MR. BRUCE M. WRIGHT has the honour of informing Geologists that he has just received an UNIQUE FOSSIL TURTLE from the Upper Chalk of Maastricht. It is 4 ft. 1 in. in length, and 31 inches in width.—BRUCE M. WRIGHT, F.R.S., &c., Geologist, 50, Great Russell-street, Bloomsbury, London, W.C.

SCIENTIFIC and MISCELLANEOUS PROPERTY.—MR. J. C. STEVENS has to announce that his SALES of MISCELLANEOUS PROPERTY of every Description take place nearly every FRIDAY. Lists for Catalogues should be sent at least a Week before the Sale. Accounts settled on the Thursday after. 38, King-street, Covent-garden, W.C.

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MIDLAND RAILWAY.—TOURIST ARRANGEMENTS, 1876.—FIRST and THIRD CLASS TOURIST TICKETS, available for Two Months, will be issued from JUNE 1st to the 31st of OCTOBER, 1876. For particulars, see Time Tables and Programmes, issued by the Company. JAMES ALLFORD, General Manager. Derby, May, 1876.

Sales by Auction

Photographic Apparatus and Miscellaneous Property.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY, June 2, at half-past 12 o'clock precisely, CAMERAS and LENSES, and other Photographic Apparatus—Microscopes—Telescopes—Spectacles and Race Glasses—Laths and Tools—and the usual Miscellaneous Assortment.

On view the morning of Sale, and Catalogues had.

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[illegible]

Sale of the Service of Plate of the late Lord BEXLEY, from Foot Cray Place, pursuant to an Order made on the 15th of March 1876, in the Chancery Division of the High Court of Justice by the Vice-Chancellor Malins, in the suit of Vansittart v Vansittart.

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respectfully give notice that they will SELL by AUCTION, at
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SATURDAY, MAY 27, 1876.

LITERATURE

Memoir of Earl Spencer (Viscount Althorp).
By Sir Denis Le Marchant, Bart. (Bentley & Son.)

(First Notice.)

No man of humble ability, limited attainments, unimposing presence, graceless manner, and confused speech, ever enjoyed more popularity or exercised a wider influence in England than Lord Althorp. With higher lineage, greater expectations, and loftier ambition, many of his contemporaries failed to leave so deep a mark, or any mark at all, upon their time. Had he not, indeed, been born in the purple of oligarchy, and trundled into Parliament, while yet an unformed and uninformed youngster, in a family wheel *borough*, he would never have been heard of, except as a breeder of fancy stock and a forward rider to hounds. But all the advantages of birth, fortune, and ready-made political connexion would certainly have failed to make him a parliamentary power, if along with these advantages he had not possessed personal characteristics of temperament and conduct seldom to be met with, we are inclined to fear, in public life. And yet no one has till now collected and told the incidents of his active and useful life. Sir Denis Le Marchant was, indeed, a partial friend, who set about his task with a strong desire to preserve the most favourable impression of the party leader whom he loved; but he was a conscientious and even a punctilious man; and his son, on whom the duty devolved of finishing the work he left uncompleted, has inherited the best of his literary qualities.

The first Lord Spencer was ennobled by George the Third, at the instance of Chatham, because as a Whig he was plucky, and had great possessions. He kept open house at Althorp, arrayed his wife in matchless diamonds, played deep, spent no end of money on county elections, and bought rotten boroughs dear.

At one-and-twenty, he married for love the amiable and accomplished daughter of Mr. Poyntz, a man of old family but poor, who, beginning life as a private tutor, made his way in diplomacy to a considerable position. To her maternal solicitude is due the choice of Sir William Jones as preceptor for her son, who became at first the friend of Fox, and, after the French Revolution, the colleague of Pitt, as head of the Board of Admiralty. With Windham, Gilbert Elliott, and Fitzwilliam, he returned to the standard of his early chief in 1806, and after the fall of the Grenville administration never held office. But as a Whig magnate he continued for more than a quarter of a century to exercise an influence not unimportant; and it was enhanced by that of the remarkable woman with whom his wedded life was happily spent. Their eldest son, John Charles, was born at Spencer House on the 30th of May, 1782, and from childhood was the darling object of their blending hopes and ambitions. His letters from Harrow, whither he was early sent, curiously foreshadow the features of his mind in after life. He had, doubtless, been taught to look up to his father as the greatest of living person-

ages, while he had been encouraged to regard him with the fondness of companionship in all his tasks and pastimes. At eight years old he writes:—

"Dear Papa,—You cannot think how many eggs my two grubs have laid, and I am very glad I did not bring the rest, as I should not have known what to do with them. There are four boys now below me, and one is having a struggle with me, for he is to be flogged if he does not keep up with me, and I shall not get my lessons ill to save him. How many brace of partridges did you kill, when you was out a-shooting?"

When a little older, he inquires about hunting, to which in after life so many of his best days were devoted:—

"I am very much obliged to you for the letter, and I shall be very glad to have the fox's brush. Who came in at the death? and how long did the chase last? I am in the 'Selectæ,' and the books that I read are 'Selectæ e veteri' (sic), and Phædrus; sometimes I read ancient history, and sometimes I do geography and 'Exempla.'"

The close friendship with his cousin, then begun, continued without interruption through all the vicissitudes of half a century. Later on he tells his father that he has got a—

"nest of three young greenfinches, and two old ones, who feed the young ones, whenever they want it, and it is very pretty to see them; they have learnt how to fly now, and I mean to teach them to sing by sister's organ; and I have got two young skylarks, who I expect will sing well. I believe you have seen one Mrs. Bromley had at her door, that she gave half-a-guinea for. Lord Duncannon has got three skylarks, two titlarks, and two sparrows; I went after a bird's nest with him yesterday, the birds were flown, and we got wet through into the bargain. We have eat a gooseberry pie out of the garden. I have heard something of the Duke of York being surrounded, and cutting his way out again. I shall be obliged to you if you will tell me when any news comes. My Johnson's Dictionary is of great use to me in reading Blair's sermons, because there are so many fine words I cannot understand."

His passion for rearing all kinds of animals, and studying their capabilities and developments, seems to have been hereditary, and the shrewd matter-of-fact boy would have soon found out had the pompous Minister of Marine pooh-poohed these tales of schoolboy ornithology. No letters from his father are given; and we know that never two human beings so near akin were so unlike in look and talk. But it speaks well for both that, down to the troubled times of the Reform Bill, their correspondence, with varying topics, was kept up as unservedly as when the First Lord ruled the waves, with Duncan, Collingwood, and Nelson for his trident, and his rough shy colt of a son was stumbling over his Latin, and hitting hard all round at Harrow. A scholar he never became. At Cambridge he did nothing but amuse himself, in company with associates of his own rank and recklessness of expenditure. A *filius nobilis* was not in those days allowed to compete for the ordinary collegiate prizes, and was not expected to master any branch of learning. Lady Spencer had an ambition, notwithstanding, for her son, and told him that,—

"she had set her heart on his being in the first class at the next College examination. This idea seemed to him quite preposterous, and as such he treated it."

But he consulted his tutor, Mr. Allen, as to whether it were possible, and was convinced

by him that his mother's wishes might be gratified by a total change of habits and persistent hard work for several months. He from that day entered upon a course of laborious study, every occupation which interfered with it being at once resolutely abandoned. In fact, he became altogether a reading-man, and came out first man of the year 1801—Mr., afterwards Baron Parke, and Mr. Pryme, subsequently Professor of Political Economy, being among his competitors. This done, he went back to the stables, horses having taken the place of birds in his affections for animated nature. The mental discipline he had undergone in this twelve months' course of study in algebra and mathematics proved of great use to him, he believed, in after life, by enabling him to become a first-rate agricultural book-keeper and a Parliamentary financier. But for the next dozen years he made no mark as a politician, and in the world of fashion, literature, or art his name was never destined to be known. Field sports and the farmyard divided his time. Having been returned for Oakhampton in April, 1804, at the instance of Mr. Pitt, he ran up to town occasionally to support the Addington Government, then under the ex-Minister's protection; but his appearances at Westminster were so few that he was able afterwards to extenuate his early compliances with Toryism by the fact that he never happened to have been told in any division against Mr. Fox. Lord Spencer and his son supported Mr. Pitt throughout his second administration; and when by his death the representation of Cambridge University fell vacant, Lord Althorp agreed to be put in nomination as his successor. He had just been named Lord of the Treasury by Lord Grenville, in whose Cabinet his father was Secretary for the Home Department. How imperfect was the sudden reunion of the Whigs after their ten years' schism, is illustrated by the fact that he should have been encouraged by Devonshire House to divide the interest of the party with the new Chancellor of the Exchequer, Lord Henry Petty, whom Holland House and all its literary adherents, Brougham and Horner included, zealously sustained. Against both stood a young Tory of promise, who had been two or three years above him at Harrow, Viscount Palmerston. The Cabinet Minister beat them both soundly; and Lord Althorp found his way back to St. Stephen's by the bridle path through St. Albans, which his ancestress the great Duchess Sarah had enclosed from political trespass by the usual notice of no thoroughfare. During the remainder of that year he had the honour of sitting on the same bench with Windham, Sheridan, Fox, Plunket, and Howick. At the general election, November, 1806, he was returned for Northamptonshire, and held the seat without interruption for eight-and-twenty years.

His tenure of office lasted thirteen months. He seldom appeared at the Treasury, except to make a Board; and when compelled to remain in the House till a late hour, he posted through the night to be in time to meet the Pytchley next morning. "One of the old clerks at the Treasury," says his biographer, "liked to dwell facetiously on the flying visits he thus paid to the Department, and the difficulty with which even these were obtained from him."

On the fall of the Grenville administration Lord Spencer retired from political life; and Lord Althorp bestowed on its vicissitudes little thought or care during the period that Mr. Perceval led the House of Commons. In the proceedings which took place on the accusation brought by Col. Wardle against the Duke of York of conniving at the sale by his mistress of commissions and promotions in the army, the courtly leaders of opposition, who were accustomed to play whist with His Royal Highness at Brooks's, and to participate in the orgies of Carlton House, stood aloof, or superciliously voted with ministers for acquittal. Burdett, Romilly, Whitbread, Lord Folkestone, Lord William Russell, Mr. Coke, and Lord Milton voted the other way in ever increasing minorities, and the young member for Northamptonshire voted with them. When it came to choice of a mover of the final resolution, demanding the Duke's removal, Lord Althorp was entrusted with the task.

His maiden speech thus placed him in open antagonism to the Court. His sense of justice and habitual moderation of tone led him to avow a disbelief in the graver charge of personal corruption laid by Col. Wardle; but he unhesitatingly declared the Prince to have been guilty of connivance in the scandalous malpractices of his mistress, and argued boldly that no eminence of station ought to form a protection for such abuse of official power.—

"He was disposed to think that such high rank and affinity to the sovereign were not the most recommendatory qualifications for the most responsible situations under the Crown. He was of opinion that the question stood in a state in which the House of Commons ought not to suffer it to remain. He wished to place it on the Journals that the Duke of York had resigned. This notification would give consistency to the entire character of the proceeding, and bring it to its proper close, at the same time satisfactorily explaining why it was closed. Removal, if not a constitutional punishment, would be in this case so far effective as to preclude the possibility of that Royal Duke being ever re-appointed to a situation he had proved himself so incompetent to fill. No man could or ought to hold that important situation who was not in full possession of the confidence of the country. The Duke of York had forfeited that confidence. He had lost the confidence of the country for ever, and must abandon all hopes of ever again returning to that situation."

Plucky and positive words from an heir to great possessions and a lieutenant of Devonshire House, but about three-quarters of a century too soon to meet with the ratification of public opinion. To do him justice, the young aristocrat remained true to his democratic colours throughout the long period of Eldonism which succeeded the temporary suspension of the King's second son in the command of the army. We find the name of Althorp in the roll of every forlorn hope against excessive expenditure, Coercion Acts, and jobbing of various kinds; we find it never wanting, never failing in the muster of the combatants for sectarian and commercial freedom. Like his friends Lords Folkestone and Milton, he was never afraid to divide with a handful of irreconcilables like Burdett, Hume, Sir Robert Wilson, and Alderman Wood. When Canning tried to form a coalition of Conservative Whigs and Liberal Tories, he was at first resolved to stand out against him, with Hobhouse, Lambton, and Lord Grey; but the

bulk of the party having made up their minds to support the transition Government, and several of his personal friends having accepted office in it, he thought it his duty to lay aside his individual misgivings, and frankly say that he was ready to give the ministry of compromise a fair trial. The fair trial did not last long. After three months Canning died of worry and over-work, and at the end of the next six months Lord Goderich, in a fright, burst into tears, and politically fainted away. Althorp rejoiced in being surrounded once more by his old friends in the bracing air of opposition, in which, for the next two years, they had little to do but help Lord Russell to carry the repeal of the Test Act, and the Duke of Wellington to pass the Catholic Relief Bill.

The personal memoirs of these twenty years are singularly devoid of interest. Lord Althorp read little, travelled less, shunned society, and never made a speech worth remembering. To the end he remained Doric in negligence of costume, bluntness of manner, and ignorance of arts and letters. To the last he was never able to find words for what he wanted to say. His ideas, which were always bounded by the cold grey horizon of the practical, were generally clear in his own mind, but their bringing forth was painful to hear and behold. He stammered and boggled even when best prepared with facts and figures, of which his memory kept fast hold, and with elaborate phrases, which he had always let go when he wanted them. Yet his honesty, simplicity, and earnestness about every subject he took in hand were so transparent, that his hearers, whether at a farmers' dinner, an election contest, or a disputed point in Committee of Supply, helped him on with their sympathy, pulling him through quagmires of bad grammar and bungling construction with cries of "Hear," and covering the confusion of an energetic climax, that nobody could bring into order, with loud and long-continued cheering. Other fellows were a great deal cleverer, and some of them spoke, on great occasions, as if they belonged to a higher order of created beings; but they were often wrong, and "Jack Althorp," as Brougham, with his affectation of familiarity, loved to call him, was always pretty sure to be right. It would be difficult to say when and how his influence began, and what was the measure of its growth. The first ten years of his manhood were mainly spent in the saddle.

"His father and grandfather had kept the Pytchley hounds in a style that made the hunt the pride of the squires in the Midland district. The kennels had been built in Althorp Park as well as at Pytchley; and the hunting was equally divided between the two districts. When the hounds were at Althorp unbounded hospitality prevailed, both at Lord Spencer's and the principal seats in the neighbourhood; and when they removed to Pytchley, many country gentlemen actually shut up their houses, and removed with them, the ladies accompanying their lords and forming a society among themselves. Such was the deference shown to Lord Spencer that it would have been considered a breach of etiquette for any one except his huntsman to go before him. Perhaps few could have done so, for he was a good rider, and had superb horses. His retirement, when appointed to the Admiralty, caused general regret, and the hunt languished during the twelve following years, when Lord Althorp succeeded to it, to the

great delight of the county. During eight months of the year he made it his sole employment, as if he had no other vocation and could think of nothing else. In the cub-hunting season he even quitted Althorp, to reside for weeks at a cottage he had taken with his friend Sir Charles Knightley at Brigstock, in order that he might be near one of the kennels. Many years later he went to Deville, the craniologist. On his return he said Deville knew nothing of the matter, for he had entirely missed and passed over his leading passion. A friend asked what that passion was. Lord Althorp replied, "to see sporting dogs hunt,"—that was the thing that gave him the greatest pleasure in the world. He had then given up hunting; and he said he dared not trust himself even to take an occasional look at the hounds, for if he once began he could not help going into it desperately."

In 1814 he married the daughter and heiress of Mr. Acklom, of Wiseton Hall. The love was at first all on the lady's side. Having become, on a very slight acquaintance, deeply interested in Lord Althorp, she contrived to let him know it—a hazardous experiment, only to be justified by the result. A more attached couple, perhaps, never existed:—

"Lady Althorp was in person rather stout, and without pretensions to regular beauty; but there was something in her countenance very prepossessing. She was well read, clever, and had a quick perception of the character of others, with much self dependence. A lady who was staying in the house mentions, as an instance of the confidence with which Lord Althorp treated his wife, that in the morning when he went out hunting all his letters were brought to her, and she opened them, setting aside those he must answer himself. She had a vein of humour, which made her a very pleasant companion. If her manner was a little too decided, it had a freshness and frankness that won confidence. Lord Althorp used to say she was the only woman with whom he had never felt shy."

When only fifteen she had the courage and address to obtain for her parents and two English families of their acquaintance permission to quit Vienna during its occupation by the French, after the battle of Wagram. Attended only by her maid, she made her way into the presence of Mortier, who was commandant of the captured city. Sternly repulsed while the Emperor's aide-de-camp was beside him, she was subsequently kindly treated by the Marshal, who had not forgotten hospitalities received in England, and the enterprising girl returned in triumph to the hotel with passes for the three families, who before night were on their way from Vienna.

Wiseton Hall, the neglected and desolate manor-house of the Ackloms, in the most unpicturesque part of Nottinghamshire, was the scene of their honeymoon. A more disenchanting contrast could not be imagined to the splendour and beauty of the home in which the heir of the Spencers had been brought up. But he was not a man of taste or sensibility. As he told his mother, he hated the life of an English grandee; and a neighbourhood where there were no fine people to receive or visit, and a wife who never thought of ceremony, and said with a joyous smile or a pretty pouting look whatever came into her head, had for him the charm of ease and freedom, and of an emancipation from formality and etiquette which he had never known at Spencer House or Althorp. Elated, nevertheless, with her admission to the circle of Devonshire House, Lady Althorp set about forthwith remodelling the hall at Wiseton, on which,

in a few months, 30,000*l.* was expended. The business of planting and gardening she left to her lord. It was at Wiseton that he began to addict himself to the study of agriculture, in which he never after ceased to take interest and delight. After four years passed in a tranquil and unostentatious country life, Lady Althorp died in giving birth to a still-born son. Her husband sold his house in town, and went back to his chambers in the Albany, which, for a time, had been tenanted by Lord Byron; but most of his leisure was spent at Wiseton, thenceforth endeared to him by recollections of which he never spoke, but which preserved their ascendancy over him during the long afternoon of his life. He never married again, or was supposed to have formed any subsequent attachment.

In the session of 1819 he was induced to serve on a Select Committee to inquire into the abuses of the original Insolvent Debtors' Act, which had led to utter waste of the assets of the debtor in tedious and technical litigation, and frequently, as was alleged, to the securing of impunity to fraud. The complicated and unattractive details of the subject had their special usefulness for one in his desponding frame of mind, absorbing as they did continuously his thoughtful attention, and breaking thereby, to some extent, the monotony of his sorrow. He examined most of the witnesses himself, taking great pains to understand difficulties and clear up doubts, and subsequently he drew the Report on which the remedial Bill was to be founded. A majority of the committee dissented from many of his suggestions, and in their modified shape, though adopted by the Tory Ministers of the day, they were strongly reprobated as retrograde by the most enlightened jurists of his own party. He would have re-enacted in a modern form the old presumption of law that ill-success was a proof of idleness or thriftlessness, and that every debtor deserved punishment as a rogue unless he could make out a special case of exemption. Romilly and Mackintosh, Bentham and Brougham, had always contended, on the other hand, that imprisonment for debt was, in the main, a mistake, which nothing but the clearest evidence of wilful fraud could justify. But the heir to 80,000*l.* a year seems to have been insensible to the perplexities, stupidities, and misfortunes of struggling life; and strangely forgot that, in his own case, when his father offered to pay his gambling debts of 70,000*l.*, contracted at Cambridge and Newmarket, by selling an outlying portion of the family estate, he dissuaded his father from lessening his excessive expenditure, lest it should pain his mother to abridge her habits of profusion. The truth is that in his nature, beneath warm family attachments and a certain bluff good nature which cost nothing, there was a vein of hardness, which showed itself, every now and then, in a curious variety of ways. His biographer does not mention, what his class-fellows long afterwards used to recall, that at Harrow he was the worst master to his fag in the whole school; but it is admitted in these pages that he was an habitual frequenter of the prize-ring, and in argument he always defended the practice of pugilistic contests as an excellent feature of the national character. A clause in his Insolvent Debtors' Bill, extending the jurisdiction of the Court to the

owners of real estate, caused its rejection in the Upper House, at the instance of Lord Eldon; but, with some modifications, it was subsequently carried. Another and a better measure introduced by him was that for providing local courts for the recovery of small debts. Great opposition arose on both sides of the House, especially among the lawyers. Peel avowed himself a convert to Lord Althorp's views, and actually introduced a Bill of his own, which his candid and honest rival cordially supported. Neither of them succeeded in carrying an encroachment on the field of legal costs, so much apprehended by the profession, nor was it until a quarter of a century later that local tribunals were created by statute.

Essays on the Endowment of Research. By Various Writers. (H. S. King & Co.)

ONE-and-twenty years ago, just a year after the Oxford University Act was passed, the present Rector of Lincoln reviewed the situation in a paper, entitled "Oxford Studies," published in a volume of the 'Oxford Essays.' A great deal has happened, as Mr. Disraeli would say, since that time; much, indeed, that Mr. Pattison seems scarcely to have foreseen, and not a little that he would probably have thought it quite Utopian to hope for. Having done all we can—Mr. Sayce and Dr. Appleton would say more than we ought—for education, we are now setting ourselves, tentatively, perhaps, and even reluctantly, but still quite seriously, to the encouragement of "research." The word is unfamiliar, and is, therefore, distasteful to not a few who have no real antipathy to the thing it implies; but its very unfamiliarity is, in some sense, a reproach, for it serves to indicate a fatal defect in the higher culture of this country. "Forschungen" is intelligible enough in Germany; "Recherches" is equally familiar in France; if in England we treat "Research" with the contempt which unfamiliarity sometimes breeds, it is not so much because the word is new-fangled as because the idea is almost obsolete. Matters, however, are changing fast in this respect, and it is instructive to compare Mr. Pattison's "Oxford Studies," of 1855, with his "Review of the Situation" in the volume before us. It is only just to say that to Mr. Pattison himself is due much of the credit for the change which has taken place, for it was first in his 'Suggestions on Academical Organization,' published in 1868, that the claims of research were seriously put forward. How little sanguine he then was of immediate success may be seen from the almost despairing words with which he introduced the subject:—

"There remains only one thing to be tried; we must engage in a grapple with public opinion, and endeavour to graft upon it, by discussion and by the reason of the thing, an idea of the purpose and possibilities of a university which is at present wanting alike to its conception and to our practice. We must do nothing less than ask that the College endowments be restored to their original purpose—that of the promotion of science and learning. It will not be supposed that this proposal is offered without a consciousness of its unpopularity. It is an employment of endowments which will appear to the large mass of Englishmen of the middle class as a scheme proper only for Plato's Republic. And even scientific men, who might secretly be favourable to the measure, will pro-

bably consider it a Quixotic and hopeless proposal to be brought before a House of Commons elected by universal suffrage. From both points of view, it is liable to be condemned as unpractical."

Five years after these words were written, the Science Commission remarked, in their Third Report, "It is, in our opinion, most important that a certain number of fellowships should be appropriated to the Direct Promotion of Learning and Research in various directions." Thus it appears that scientific men have not been so timid as Mr. Pattison feared, nor is Parliament now likely to reject the proposal as unpractical, for research, *eo nomine*, finds a place in the Bill at present before Parliament for the Reform of the University of Oxford, which it is pretty safe to assume will become law this Session. Mr. Pattison may well be excused if his review of the present situation breathes an air of congratulation, not to say of triumph; for once, "discussion and the reason of the thing" have prevailed, and research is again acknowledged as among the purposes to be fulfilled by a university.

The present volume is an expansion, by various writers and in different directions, of the plea for research put forward by the Rector of Lincoln eight years ago. It is divided into two parts, "Principles" and "Examples," and the contributors, besides the Rector of Lincoln, are Mr. J. S. Cotton, Dr. Appleton, Mr. Sayce, Mr. Sorby, F.R.S., Mr. Cheyne, Mr. Thiselton-Dyer, and Mr. H. Nettleship. Dr. Appleton's two papers and one of Mr. Sayce's have been published before, but they have been enlarged and revised. It is impossible in a short notice like the present to deal in detail with the somewhat heterogeneous contents of a volume in which each contributor writes independently of the rest; we are forced to treat the matter generally, and in particular criticism to dwell rather on the defects than on the merits of the various essays. With the general aim of the advocates of research we are entirely in sympathy; that is, we wish to see letters and learning—the Humanities as well as Science—encouraged as such, and we think that such encouragement is sadly lacking amongst us at present. But we do not by any means agree with much that the present writers advance. We could wish, indeed, that their "Principles" had been a little more definite and explicit: their "Examples" are apposite enough; all competent judges are agreed that research is at a low ebb in England, and although it is convenient to have the evidence on which such a judgment rests authoritatively stated in a compendious form, yet where public opinion looks for guidance is in the provision of a remedy for the acknowledged defect. But what do we find? The Rector of Lincoln candidly admits that "even the most advanced thinkers may well at present not see their way." Mr. Cotton only draws from the "Intentions of Founders of Fellowships" an argument on behalf of research which Mr. Pattison eight years ago prophetically answered as follows:—

"It may be as well to preclude misunderstanding by repeating that it is by no means to be assumed that the destination given to these endowments by their founders was, or would be now, wise and politic, and that the actual reversal of that destination now prevailing is unwise, merely because the one is ancient and the other modern.

Nor let us for one instant submit our minds to the superstition of the law-courts, that a man can exercise rights of property after his death to all time, and that a use and direction once impressed upon property by a founder must be obeyed for ever. Let the national trustee be considered to be entirely unfettered in the exercise of his trust. Let us address ourselves to the consideration of redistribution, as if the fund to be redistributed had no lien upon it. I make no claim for the restoration of what once was and has ceased to be, merely because it once was."

Dr. Appleton only restates, but does not materially reinforce, Adam Smith's argument against subsidies to education, and then laboriously proves what no one, so far as we know, seriously denies, that the encouragement of research by endowment is economically defensible. Mr. Sayce attacks the examination system at Oxford, and has little difficulty in demonstrating that it does not encourage research; and, lastly, Mr. Sorby draws from his personal experience an argument for the encouragement of research, unencumbered by teaching or by the claims of a profession, which must, of course, be taken with all the limitations that a merely personal experience necessarily involves.

Now the real question is not, "Shall we encourage research?" but "How can we best do so?" and to this question, beyond the word "endowment," which, after all, is more prominent in the title than in the book itself, we find no trace of an answer in the volume before us. Yet the word "endowment" raises many questions which it is difficult to answer. Are we to encourage research as such, or is it to go hand in hand with instruction—not instruction with an exclusive view to competitive examinations, for, as to that, we agree in the main with Mr. Sayce and Mr. Nettleship, but such scientific (*wissenschaftlich*) instruction as a university can and ought, and in Germany does, supply? For ourselves, we should deeply regret the transfer, which some of the writers in the present volume seem to desire, of existing endowments from education to research. We believe that the object aimed at, the simultaneous development of the Humanities and of Science, can be best secured by improving our methods of teaching and extending their aims. We do not wish to make a leap in the dark, while there is abundance of light supplied by the experience of Germany to make it in. We do not wish to destroy the only sources of liberal and disinterested culture now existing in England in the hope that we may in time create a spirit of disinterested research to take their place. It is mischievous to put education in place of research, no doubt, but it might be still more mischievous to put research in the place of education. "This ought we to do, and not to leave the other undone," says Mr. Nettleship very wisely, and we should have welcomed the present volume with more satisfaction if it had told us more explicitly how to do it. As it is, we must look elsewhere for information and guidance on this point. Prof. von Sybel, in his instructive little pamphlet on 'German and Foreign Universities,' speaks with all the authority of a profound researcher who has not disdained to be a successful teacher, when he tells us that the true function of a university is to secure "the firm association and complete fusion of research and instruction":—

"We find our true task," he adds, "in furnish-

ing the student with the *method* of his science, and in putting him in the way of following his future calling, whatever that may be, in a scientific spirit and with all the force of scientific training. He must learn, before all things, what knowledge is, how the work of knowledge is carried on, what scientific production really means. So far as the limited power of human nature allows, the teacher should, in every subject he treats, exhibit the products of fresh and original inquiry, and the education of the learner should consist in this, that he is the witness and the sharer of such a process of mental evolution; whatever his calling in after life may be, in his academical life he must be the disciple of knowledge, and nothing else, for the best preparation for every calling is the attainment of maturity of knowledge, of independence and flexibility of intelligence."

This we take to be the true ground of the academical organization of research; we want the spirit much more than the result, for in intellectual matters it is especially true that "der Zweck des Lebens ist das Leben selbst." It may be true, as the Master of Balliol said in his evidence before the Science Commission, that it is impossible to get a man for money who can make a discovery. But it is one of the disadvantages of the restricted way in which the word "science" is used in England, that research and discovery are held to be synonymous. All subjects worthy of serious attention can be treated scientifically, and it is the scientific treatment of all subjects that is implied in the word research. On this point Dr. Appleton has some pertinent remarks:—

"What is the classical learning of our old universities but a prolonged investigation, of the same kind as geology or paleontology, into the half-obliterated record of a past state of existence? If the treasures of ancient literature had not been to a large extent corrupted or destroyed by a variety of accidents, or by mere decay and lapse of time, the labours of such men as Bentley, Porson, or Gaisford would have been rendered as superfluous as those of Cuvier or Prof. Owen would have been, if the successive races of organic beings which have covered the surface of the earth had not been overwhelmed by a series of catastrophes and other natural agencies, which have left traces of them sufficient to rouse curiosity, but not to satisfy it. The study of ancient grammar, the emendation of the texts of classical authors, or the excavation and comparison of the more material monuments of antiquity, are not, as is commonly supposed, elaborate trifling, but, in precisely the same sense as paleontology, are a prolonged endeavour, by the use of rigorously scientific methods, to restore to mankind its intellectual heritage of the past. History, again, is the no less methodized and scientific observation of extinct forms and stages in the development of society; and I could never understand why researches into the rude instruments and utensils of primitive man should be accounted science, and the study of the records, say, of the French Revolution should not."

The problem then is to graft on the existing educational system of our old universities a spirit of mature, sustained, and disinterested study and research. This ought we to do, and not leave the other—the task of higher education and of liberal culture—undone. If the 'Essays on the Endowment of Research' had offered more help towards the solution of this important and pressing problem, they would have been more valuable at the present crisis. It is something, however, to have pointed out the want, and to have promoted its public recognition. We may now look confidently for future improvement to a set of opinion which has already far outrun the most sanguine

anticipations of those who when they originally appealed to it did so with scarcely a hope of immediate success.

Argo; or, the Quest of the Golden Fleece: a Metrical Tale. In Ten Books. By Alexander, Earl of Crawford and Balcarres. (Murray.)

THE revival of interest in classical fable which, beginning with Keats, has influenced all subsequent literature, has naturally drawn attention to the legend of the Argonauts. But for the previous wanderings of the Israelites, the quest of the Golden Fleece might be regarded as the commencement of adventure. It is none the less strange that the subject, attractive as it is, should, in the course of a dozen years, furnish the groundwork of two epics. To most readers of poetic fiction, Mr. Morris's 'Jason' seems to close the way against further effort in the same direction. Lord Crawford thinks differently, and has told again the story, in verse which approaches closely that of his predecessor. Resemblance does not end here. There is no such difference of treatment as distinguishes the plot of the 'Electra' from that of the corresponding portion of the Oresteian trilogy. In both poems the progress of the narrative is the same, and if the action of the later poem closes before that of the earlier, it is because its theme is the ship, while that of Mr. Morris is the hero.

Lord Crawford has encumbered his epic with no needless theories or associations. In resonant and well-modulated verse, old-fashioned in its style and open at times to a charge of over-familiarity of phrase, he depicts the well-known incidents connected with the expedition and its origin. After an introductory picture of the centaur Chiron surveying from the brow of Pelion Iolcos and the Pagasæan bay, in which the newly-built Argo rides at anchor, the poem describes the arrival from the far East of the Minyæ, the seizure by Pelias of the throne of Iolcos after the death of Cretheus, Æson's acquiescence in the usurpation, his marriage with Alcimedea, and the birth of Jason. To save his life, menaced by Pelias, Jason, while still a babe, is sent to the keeping of Chiron. The story can scarcely, however, be said to open until the youth, now twenty years of age, returns, with one foot unsandalled, in consequence of carrying Hera, disguised as an old woman, across the Anaurus, and, to the dismay of Pelias, who recognizes the signs of his own coming defeat, predicted by the oracle at Delphi, enters the city, "clad in the garment of the Magnesian clan." Rudely accosted by Pelias, Jason states frankly his name, lineage, and purpose to regain the throne from which his father is wrongfully debarred. 'A compromise is at length suggested by Pelias, and it is proposed that, after revenge has been exacted for the murder of Phryxus, and the Golden Fleece has been restored to Iolcos, the usurper shall resign the crown and do homage to the returning conqueror.

The terms are accepted, a summons is sent to the youth of Greece to embark on the undertaking, and Jason commences to build Argo. Abridging greatly the long catalogue of heroes which forms a noteworthy feature in Mr. Morris's 'Jason,' Lord Crawford proceeds to depict the solemn feasts which precede

embarkation, the launch of the vessel, the choice of a captain, and the departure.

The arrival in Lemnos, Jason's love for Hypsipyle, the long delay, and the consequent grief of Argo, form the subject of the third book, while the escape of the Argonauts from the blandishments that have detained them is that of the next. It is useless to dwell upon incidents each one of which is familiar to the classical reader. Suffice it to say that, after perils manifold, the heroes, weakened by the loss of Herakles, enter the Euxine, and reach ultimately Colchis. Aphrodité, at the instance of Athena and Hera, despatches Eros to fill the mind of Medea with love for Jason, and so bring the adventure to a happy, if not too honourable, issue. By Medea's aid the required conditions are fulfilled, the wild bulls are tamed and harnessed, the dragons' teeth are sown, their monstrous crop is disposed of, and the hero returns in safety. By her means too, the dragon watch is evaded, and the fleece is stolen. Absyrtus follows on the track of the retreating Minyæ, and is slain accidentally by Jason, and not by Medea. A second expedition of Colchians meets the Argonauts, when their return journey is nearly accomplished, and they are guests of Alcinous. Their demand for the restoration of Medea is parried by her nuptials with Jason. The fleece is then snatched by divine agency from the possession of the heroes, who pass between Scylla and Charybdis, and by the island of the Sirens arriving ultimately at Iöikos.

These voyages and adventures are described in verse which seldom rises and seldom sinks. No such lyric measures as lend grace to 'Jason' are inserted, the one song of Orpheus introduced being in not too successful hexameters. No action or enterprise stimulates Lord Crawford to surpass his ordinary amble, no dullness of subject causes him to sleep by the way. We find occasional instances of bathos, as when the description of the Minyæ concludes with the information that they were—
Liberal—unless to debtors—now and then;
The women were far kinder than the men.

Or when the description of Jason's triumph upon finding himself invulnerable ends with a singularly flat and commonplace piece of moralizing:—

Meanwhile did Jason each his limb anoint,
His sword, his shield, his helmet, and spear-point,
Invulnerable thus; and strength immense
Came to him therewith. Strong Idas, in offence,
Hew'd at his naked limbs, his armour tried
By blow on blow, which harmless glanc'd aside.
And as a high-born charger, haughty, fierce,
Whinnies and paws the ground; his keen eyes pierce
Heav'n, earth, with transport, longing for a foe,
Tossing his mane, his ears erecting; so
Jason exulted, hew'd the air, with shout
Defiant, lofty pacing, as about
To leap to heaven; or watch'd complacently
His image in the river that glided by:—
Foolish! to credit him, in pride's display,
Strength not his own, nor lent but for a day!
But who of us in youth's vain prime have not
Split on such rock? So be the prank forgot.

There are few instances of incorrect rhymes, of imitation, or of slovenly versification. Usages is, however, in one case made to rhyme with prejudice. The first line in the following distich will defy ordinary powers of scansion:—

And Briareus ends the work he once began,
Ere the fair earth was purified for man.

The line—

For whom the Gods most love die ever young—

is probably an intentional imitation of Plautus. There are some pretty close resemblances to Milton.

The world before them, strength in every limb,
Their God their guardian, and their trust in him.

is nearly identical in sentiment and language with the description of the departure of Adam and Eve from Eden:—

The world was all before them, where to choose
Their place of rest, and Providence their guide.

When, as in the present case, resemblances of this kind are insufficient to sustain a charge of plagiarism or intentional imitation, it is needless to multiply instances. Lord Crawford is entitled to the credit of having laboured earnestly, and produced a fairly interesting version of the story he has chosen. His work, however, has small value as poetry, and can only be accepted as a creditable product of studious and "elegant" leisure.

The Reign of Lewis the Eleventh. By P. F. Willert, M.A. With Map. (Rivingtons.)

THIS is one of the series of historical handbooks edited by Mr. Oscar Browning, who, to judge by his prospectus, has not yet mapped out anything like a complete scheme of historical subjects, but has given different books to different men wherever he found special qualifications for the treatment of one particular phase of history. This mode of procedure has, no doubt, the advantage that it is less likely to be attended with occasional failure than a more comprehensive system; but, for the advancement of historical study in our day, it is not all that could be wished. It may, of course, be a valuable thing to possess a row of books upon one's shelves, in which one whole volume is devoted to the reign of Lewis the Eleventh, while another, of much the same dimensions, gives us 'English History in the Fourteenth Century,' and another is devoted to four centuries of the Roman Empire. But the general effect will not be to impress the student with the unity of history, or with the true proportion and magnitude of its different parts.

Mr. Willert has taken a subject that cannot well be made very interesting in a condensed history. He has done his work with care, dividing it into sections with appropriate headings, and there is little fault to find with the general execution. We regret, however, that a few words have not been added at the end on the place which Lewis the Eleventh occupies in French and European history. For why should we study such a reign at all if it be not as a link between great epochs? The age itself was not by any means great, and the character of the King is not particularly attractive. Mr. Willert gives, as his reason for studying it, the desirability of using the *Memoirs of Philip de Commines* as a "text-book for the higher forms." We are not quite sure that we concur in his opinion, and wonder what *Commines* himself, who tells us that he wrote only for princes and great statesmen, would have thought of his work being turned into a school book. The "confused events and intrigues" which, as Mr. Willert remarks, require some further elucidation, were matters which in the estimation of *Commines* did not concern the general public at all. And for our part we are half inclined to agree with him. To give a satis-

factory account of them, indeed, requires a more elaborate work than that of Mr. Willert, though we admit that his treatment of the subject is as lucid as could be expected in a book of 300 pages.

Lewis the Eleventh lived in an age when it was absolutely necessary to build up some new political order in the decay of feudalism. He understood the spirit of the times and was not behindhand in what was required of him. Much surprise has been excited in modern readers by the character given of him by *Commines*, who declares he never knew a prince with fewer vices. But the praise is not altogether unintelligible. In him, as in others, *Commines* admitted there was a mixture of both good and bad qualities; but while the good were of a kind to which less credit is often given in these days than they deserve, the bad were of a kind that appear now particularly odious. The wisdom of the serpent was then esteemed a virtue; as for the harmlessness of the dove, Lewis was at least as harmless as could be expected. He was not unjust, nor cruel, nor malignant; and as little was he swayed at any time by enthusiastic, unreflecting generosity. His unkingly manner was associated with a real humility of mind. He valued men for what they were worth, and had little regard for the birth and rank of others, or for his own. By policy and craft he averted national dangers, extended the limits of his kingdom, and brought the rebellious lords into complete subjection to the Crown.

If it was worth while epitomizing such a reign in a separate text-book, for the use of English schoolboys, Mr. Willert has performed the task, on the whole, very satisfactorily. Though it lacks the interest of a critical and detailed history, as a book of reference this volume is certainly valuable. Its chief defects are the want of an index, and of running dates in the margin, but it contains a serviceable map, and a genealogical table of the princes of the blood royal of France. An index might have been the means of supplying some omissions in the book itself, as, for instance, in showing the identity, nowhere distinctly stated, of the person named Odet d'Aydie, at p. 65, with the person repeatedly called the Lord of Lescun in later instances.

Two points bearing on English history call for some little animadversion. Why is the expedition to recover Guienne, which led to the defeat and death of the Earl of Shrewsbury in 1453, attributed to "Queen Margaret and her advisers"? It was authorized, of course, by Henry the Sixth and his advisers, whoever they may have been; but the influence of Queen Margaret over her husband, so far as we are aware, was never exerted to extend English dominion in France, but quite the contrary. Again, what is Mr. Willert's reason for supposing that Edward the Fourth systematically "laboured to establish despotic government" (p. 259), and feared to call a Parliament lest it should interfere with such a project? There is not the slightest appearance that Edward was more of a despot than his predecessors, or that any Parliament that he might have called would have attempted to curb his prerogative.

NOVELS OF THE WEEK.

The Atonement of Leam Dundas. By E. Lynn Linton. 3 vols. (Chatto & Windus.)

A Long Time Ago. By Meta Orred. (Chapman & Hall.)

Lilian's Child. By M. H. L. 3 vols. (Samson Low & Co.)

Linked Lives. By Lady Gertrude Douglas. 3 vols. (Hurst & Blackett.)

MRS. LINTON'S story deserves a high place among sensation novels. The opening part of the book is, it is true, injured by a craving after smartness and point that somewhat annoys the reader, for he gets tired of watching the writer's efforts to construct a successful epigram; but the character of the heroine, which is not developed till the second volume, is excellently conceived. Indeed Leam Dundas is depicted with not less delicacy than vigour, and, so far, Mrs. Linton may be congratulated on a success. The catastrophe, unfortunately, is at once clumsy and feeble, and the interest of the book dies away immediately after the break between Leam and Major Harrowby. So obvious is this, that it may be fairly surmised that Mrs. Linton sacrificed the artistic completeness of her book to the supposed necessity of deferring to the prejudices of her readers. Still, it must be remembered that in 'Joshua Davidson' also the conclusion was manifestly faulty.

The other shortcomings of the book are those which have been before noticed in Mrs. Linton's writings. Perhaps to save herself trouble, she is terribly given to reproducing those conventional characters which are the common property of a thousand novelists. Madame de Montfort, the adventuress, who fills so large a space in the first volume, is a well-known lay figure from Miss Braddon's stock-in-trade, and in real life would deceive no one. Mr. Gryce, the "born detective, shrewd, inquisitive, and suspicious," has figured in scores of fictions, and is as familiar a type as "the bright young sailor" in 'Patricia Kemball.' Pepita is a terribly stagey Spaniard, and some of the other characters are much better known to Mrs. Henry Wood than to actual society. This is a pity, for Mrs. Linton, as has been already said, is capable of original and vigorous characterization. The following scene between Leam Dundas and Major Harrowby, shows Mrs. Linton at her best:—

"Leam smiled; that pretty little fluttering smile which was so peculiarly her own, playing like a flicker of tender sunshine over her face; but she felt gladder than she showed. It was not her way to flourish her feelings like flags in the face of men. Her reticence was part of her dislike to noise and glare. 'I am glad to see you,' she returned quietly, her eyes raised for a moment to his.—'I sometimes fear that I annoy you by joining you so often,' said Edgar.—'No; you do not annoy me,' Leam answered.—'It is a pleasure to know at least as much as that,' he returned with a forced laugh.—'Yes? But why should you think that you annoy me?' she asked.—'Oh! perhaps you see too much of me, and so get tired of me. The thing is possible,' he said, stroking his horse's ears. Leam looked at him as she had looked before; but this time without the smile. 'Are you tired of me that you say so?' she asked.—'No, no, no; how can you say such a thing, how dream of it?' said Edgar. 'How could I be tired of you? Why, you are the sunshine of my life, the one thing I'—he checked himself—'I look

forward to meeting,' he added awkwardly.—'Then why should I be tired of you?' she returned. 'You are kind to me; you tell me things I do not know; and, with maddening unconsciousness of how her words might be taken, 'there is no one else.' This was the nearest approach to a compliment that Leam had ever made. She meant simply that as there was no one else to tire her, how could her pleasant friend, Major Harrowby, possibly do so? But Edgar naturally took her words awry. 'And if there were any one else, I suppose I should be nowhere? My part has not often been that of a *pis aller*!' with a deep flush of displeasure.—'Why do you say that?' she asked in a slight tone of surprise. 'You would be always where you are!—'With you?' Her face asked his meaning. 'I mean, would you always hold me as much your friend, always care for me as much as you do now—if indeed you care for me at all—if any one else were here?' he explained. Leam turned her troubled eyes to the ground. 'I do not change like the wind,' she answered, wishing that he would not talk of her at all.—'No, I do not think you do or would,' returned Edgar, bending his head nearer to hers as he drew his horse closer. 'I should think that once loved would be always loved with you, Miss Dundas?' He said this in a low voice that slightly trembled. She was silent. She had a consciousness of unknown dangers, sweet and perilous, closing around her; dangers which she must avoid she scarcely knew how, only vaguely conscious as she was that they were about. Then she said, with an effort: 'I do not like myself talked of. It does not matter what I am.'—'To me, everything!' cried Edgar impulsively.—'You say what you do not mean,' returned Leam. 'I am not your sister; how then should it matter?' Her grave simplicity was more seductive to him than the most coquettish wiles would have been. She was so entirely at sea in the art of lovemaking that her very ignorance provoked a more explicit declaration. 'Are there only sisters in the world?' he asked impulsively, yet angry with himself for skirting so near to the edge of peril.—'No; there are mothers,' said Leam. Edgar caught his breath; but again checked himself just in time to prevent the words, 'and wives,' that rose to his lips: 'and friends' he substituted, with evident constraint, and as awkwardly as before."

This is excellent work, and given the peculiar circumstances of Leam's upbringing, true to nature. Upon the character of the heroine rest the book's claims to notice. It has no pretensions to be a classic; it is not a permanent addition to literature; but it is far above the average of the novels of the present season. Indeed, it may be asserted—and of how few fictions can this be said—that no one who peruses it will think he has altogether wasted his time. Had the subordinate characters been worked out with the same care as the central figures, it would have merited still warmer praise.

'A Long Time Ago' is, in every respect, a woman's book. There is the sailor-lover who goes away to sea, and is reported to be drowned on the voyage, but who eventually returns to find his former sweetheart married to his rival. The rival is, of course, a solemn man of middle age, who had no chance with the heroine while the sailor was known to be alive, and for whom she has feelings of respect and gratitude, perhaps of admiration, but no love. Those are two characters with whom every reader of women's novels is particularly familiar. The heroine herself is in a morbid state of dissatisfaction at the aimlessness and monotony of her life, and spends her time partly in fruitless attempts to be useful in some vague way, and partly in dreamy contemplation and reflection. Then there is the gloomy presentiment, and the supernatural connexion between animate and

inanimate objects. A leaf can hardly flutter in the wind without communicating emotion to somebody, or giving somebody else a foreboding of impending disaster. The writing is in that exalted style which is the necessary vehicle for conveying the impression of a kind of life where the commonest events are surrounded with religious haze, and the commonest feelings tinged with ecstatic fervour. Of course, the book is very solemn, and makes great demands for our tears, but we are not so much expected to burst into fits of crying as to keep up a melancholy whimper. Upon one to whom this sort of thing is new, it would have a distressing effect; but unfortunately we seem to have read the same thing, in the same style, a hundred times before, and our hearts are hardened. At the same time, we have a good word to say for Miss Orred's book, and we must give the women's reason as the ground of our praise—that it will do no harm. Compared with the great mass of novels of the day, 'A Long Time Ago' is certainly a meritorious production, and reflects much credit upon its writer personally. But to write with ease and refinement is not the only skill which a novelist must bring to her task. The book is in one volume, and, in the composition, such as it is, there is no appearance of hurry or want of care.

Lilian is a young lady, who, having been crossed in love, consoles herself by adopting a foundling, who turns out to be the daughter of her old lover. The plot is outrageously improbable, and the story is only maintained through the austere resolution with which every one who gets into trouble or difficulty refuses to ask or afford any explanation to the persons most interested. Thus, when Lilian's lover discovers that his first wife is alive, he instantly deserts the girl to whom he is engaged without the slightest explanation. When Helen Jocelyn discovers her real parents, she does not stop to say a single word to her plighted husband, but goes off to them instantly, cutting off all traces of her route. The same sort of thing occurs between Sybella and John, neither of whom certainly deserves the coals of fire heaped on them by the melo-dramatic old duke. The mention of his grace reminds us that these fatuous people all move in the highest circles of society, though the point from which they are regarded might possibly be the housekeeper's room.

There is nothing in 'Linked Lives' which calls for literary comment. It is a polemic, not a story, and as such will be variously estimated according to the theological predilections of the reader. It is a narrative of the stages by which a very romantic and singularly ill informed young lady became a member of the Church of Rome. As no arguments are resorted to for her conversion, one cannot judge of the writer's merits as a controversialist, but we are assured that the change tended much to the lady's peace of mind, and that all who hold the Real Presence in the sacrament should logically be brought to a like conclusion. There are some scenes from low-life in Glasgow and Edinburgh, which may be drawn from nature, and disclose sad instances of misery, vice, and superstition (the death of Maggie Mackay being especially repulsive), but on the whole the mental con-

dition of the amiable ladies and gentlemen to whom we are introduced is a more startling and depressing phenomenon.

LIST OF NEW BOOKS.

Theology.

Bennett's (W. J. E.) Catechism of Devotion, 12mo. 4/ cl.
Milroy's (Rev. A.) Memorials of a Quiet Ministry, 12mo. 3/6 cl.
Pocket Concordance to Holy Scriptures, 12mo. 2/6 cl.
Zeller's (Dr. E.) Contents and Origin of the Acts of the Apostles, Vol. 2, 8vo. 10/6 cl.

Law.

Stevens's (J. C.) Public Health Act, 1875, 12mo. 7/6 cl.

Poetry and the Drama.

Masterpieces of German Poetry, translated by F. H. Hedley, cr. 8vo. 6/ cl.
Molière's Dramatic Works, translated by Van Laan, Vol. 4, royal 8vo. 18/ cl.
Molière's Dramatic Works, translated by C. H. Wall, Vol. 1, 12mo. 3/6 cl. (Bohn's Standard Library.)

History.

Freeman's (E. A.) Norman Conquest, Vol. 5, 8vo. 21/ cl.
Skene's (W. F.) Celtic Scotland, Vol. 1, 8vo. 15/ cl.
Thomas (Rev. David), Memorials of, edited by H. A. Thomas, cr. 8vo. 7/6 cl.

Geography.

Gordon's (Lieut.-Col. T. E.) Roof of the World, imp. 8vo. 31/6 cl.
Liddington's (Lieut. F. G. Innes) Land of the White Bear, 5/ Moens's (W. J. C.) Through France and Belgium, 8vo. 15/ cl.

Science.

Definitions and Explanations of Navigation and Nautical Astronomy, 8vo. 2/6 cl. awd.
Maudsley's (H.) Physiology of Mind, cr. 8vo. 10/6 cl.

General Literature.

Boddington's (H. O.) Real and Unreal, cr. 8vo. 7/6 cl.
Braden's (Rev. W.) Our Social Relationship, cr. 8vo. 3/6 cl.
Clewden (The), by Daphnia, cr. 8vo. 7/6 cl.
Day's (Mrs.) Up to the Mark, 3 vols. cr. 8vo. 81/6 cl.
Edwards's (Mrs.) Leah, a Woman of Fashion, cr. 8vo. 6/ cl.
Ellor's (Mrs.) Jabez Eschleah, 3 vols. cr. 8vo. 31/6 cl.
Encyclopedia Britannica, Vol. 4, 4to. 30/ cl.
Francillon's (R. E.) Olympia, cr. 8vo. 6/ cl.
Harwood's (G.) Dis-establishment, 8vo. 12/ cl.
Harte's (Bret) Gabriel Conroy, 3 vols. cr. 8vo. 31/3 cl.
Index to the English Catalogue, Vol. 2, royal 8vo. 42/ hf. mor.
Intricate Paths, by C. L. J. S., cr. 8vo. 7/6 cl.
Keith's (J.) So Sinks the Day Star, cr. 8vo. 7/6 cl.
Lowell's (J. R.) Among My Books, 2nd S-ries, cr. 8vo. 7/6 cl.
Pike's (G. H.) Golden Lane, royal 6mo. 3/6 cl.
Rogers's (J. E. T.) Epistles, Satires, and Epigrams, cr. 8vo. 6/ cl.
Shakespeare's Dramatic Art, by Dr. H. Ulrich, translated by L. D. Schmitz, Vol. 1, 12mo. 3/6 cl. Bohn's Stand. Lib.
Walker's (J.) How to Farm with Profit, cr. 8vo. 1/6 awd.
West's (M. A.) Romance of Missions, vvo. 7/6 cl.
Weyland's (J. M.) Round the Tower, cheap edit. cr. 8vo. 1/6

THE DATE OF KEATS'S DEATH.

It is not Shelley, but Mrs. Shelley who is answerable for the erroneous date of Keats's death. When Shelley published the 'Adonais' at Pisa in 1821, he did not know the exact date of Keats's death, and the words alluding to it in the Introduction to the poem run thus:—"John Keats died at Rome, of a consumption, in his twenty-fourth year, on the — day of — 1821."

Afterwards, when Mrs. Shelley brought out her edition of Shelley's poems, she—having heard the common talk that "Keats died at Rome in the Christmas time of 1820"—filled in the blanks of Shelley's Preface "at a venture," and gave the date of the death as "27th December, 1820."

This erroneous date—having been copied into several biographical dictionaries, both English and French, and into such books of reference as Chambers's 'Cyclopedia of English Literature' and Maunders's 'Biographical Treasury'—is perpetually cropping up when Keats and his poems are the subject of discussion.

With regard to the mistake in Lord Houghton's shorter Life, this is to be explained in the following manner:—In the 'Life and Remains' of Keats, the story of the poet's death is told simply by extracts from Severn's Diary, in which occurs the following entry:—"February 27th—He is gone. . . . On the 23rd, about four, the approaches of death came, &c." And Severn then goes on to say how Keats died on the 23rd. Now, when Lord Houghton came to write his shorter Life of Keats, he evidently, in referring hastily to the above entry, was misled into supposing that the date of the entry was the date of Keats's death. THEODORE WATTS.

56, Euston Square, N.W., May 21, 1876.

YOUR correspondent D. inquires whether it has ever been noticed that Shelley, in the Introduction to his 'Adonais,' gives an erroneous date, 27th December, 1820, for the death of Keats. It had been noticed, as shown by the following note in

my edition of Shelley (2 vols.), 1870:—"Shelley mis-states the date; it should be the 23rd of February, 1821. He seems to have been definitely misinformed after being indefinitely well informed, for, in the original Pisan edition of 'Adonais,' the date is given thus, 'the — of — 1821.' The allusion to spring in Stanza 16 also seems to imply that the world had lost Keats just towards the close of winter. 'Adonais' was written about May, 1821." W. M. ROSSETTI.

THE CORNHILL MAGAZINE ON PHONOTYPY.

LIGHT magazine articles do not call for serious criticism. It were a tedious and thankless task to correct all the errors in the article 'Spelling' in the last Cornhill (May, 1876, pp. 582-595), from putting "Ormolum" in inverted commas, as if to show fac-simile spelling (p. 583)—although the writer of the "Ormolum" earnestly entreated no one to omit his double letters,—through making Bishop Wilkins, who died in 1672, "succeed" Dr. Jones, who published in 1701 (p. 589), down to "the indefatigable Ellis" (p. 593), to whom the words attributed to Punch, "peas 2 iz hashes" (p. 590), are not quite applicable, for I am still alive, and the "hashes" are my critic's. Viewing the whole article as mere badinage, and not having the least desire to take up cudgels against a thing of air, I still wish to correct a few misstatements of fact with regard to myself, if you will kindly give me the space.

I was not "pleased to describe" my newspaper as the *Phonetic News* (p. 589), and never once used such an orthography, which would in *o* and *u* imply a wrong pronunciation, and in *k* employ a letter which I rejected. When proper types cannot be used, the ordinary orthography should be employed; otherwise, the writer is making fun of his own eccentricities, not mine.

The alphabet I used, the joint production of Mr. Isaac Pitman and myself, who together worked at it for three years—1843-6,—had not "been offered to Webster by Dr. Franklin." Franklin's alphabet of 1768 will be found in my 'Early English Pronunciation,' p. 1058. Nor could it have been "modelled on that of Lipsius," who, I suppose, is meant for Lepsius, "containing 286 characters" (I only make 262, excluding diphthongs), for that was first published as an Appendix to the second volume of Bunsen's 'Outlines of the Philosophy of Universal History, applied to Language and Religion,' in 1854, or five years after the *Phonetic News* ceased to exist.

I could not have made "the writing of such diverse conceptions as 'I saw the man whet the knife' and 'I saw the man who ate the knife' identical" (p. 589), because I never pronounced them identically. But as my critic says that "*h* in 'white' and 'what' are as much neglected as the monuments of our fathers in a churchyard" (p. 589), he is probably unable to appreciate the real sound of *whet*, and must be excused for clumsily saying *who ate* in its place, when he tries to introduce the *h*.

Of course, the old absurdity *youzitch* for "usage" (p. 590) was impossible with my letters.

It is not correct to say that Mr. Ellis "produced an orthography of his own as little connected with" "the spelling of his day" "as a treatise on the Digamma with the sources of the Nile" (p. 590), because twenty-three of my forty characters were the same as those in common use (only *k*, *q*, *x* being rejected), and the other seventeen were modelled after the most common combinations with such success, that, in numerous instances, persons taught to read by my alphabet learned to read in ordinary spelling almost without instruction.

The phonetic types have not been "long ago melted down," although I no longer use them. I used them a good deal in 1853 and 1854, and I was able to produce two pages of them in 1875, on pp. 1183-5 of my 'Early English Pronunciation,' with the assistance of Mr. Isaac Pitman, who has not "laid down his own life on the altar of phonetic truth in vain" (p. 590), for he is still

alive and prosperous at Bath, and still works hard at phonetics. Mr. Withers also has recently had types cast from my matrices.

Surely the bounds of badinage are overstepped in the following passage (p. 590): "Whether it was the country was not yet prepared to receive so exquisite a present, or that the subscriptions lagged a little, it was announced in the infancy of a journal devoted to its interests that, in obedience to the strict injunctions of his physician, the editor regretted to inform his readers that he was obliged to intermit the publication of his journal till perhaps the close of the year. There is no list of subscriptions in this number, and the journal never appeared again." The *Phonetic News*, to which this paragraph apparently applies, ceased to exist on May 25, 1849, because, as I frankly stated at that time (p. 175, c.l. 2), "the number of persons yet interested in the Reform, who can or will purchase a newspaper, is too limited to meet the great outlay." In fact, the *Phonetic News* had 2,000 purchasers, and required at least five times as many to prevent loss, for it was in the days of stamped newspapers. As it is mentioned, on the same page, that measures were taken to return subscriptions, it is evident that there were also regular subscribers. I thought to be able to continue my work by a much smaller periodical, called the *Spelling Reformer*; and the announcement quoted by the *Cornhill* referred to the cessation of this *Spelling Reformer* on Jan. 18, 1850, and not to the *Phonetic News* at all. Strange as the circumstance must appear to my critic, who never seems to have dreamed of such an alternative, the announcement was true. My health was so shattered by overwork that I was incapacitated from doing anything, and it was three years before I was able to resume phonetic work (Jan. 1853). The critic adds something about giving a phonetic Prayer Book to lecturers, which is quite unintelligible to me.

Finally (p. 593), I am "said to have discovered 6,000 different ways of spelling *scissors*," and among them *scissauhs*. My calculations in the 'Plea for Phonetic Spelling' (2nd edit., 1848, p. 33) allowed of at least 595,580 different ways of spelling that word, but *scissauhs* was not included in them. Of course this form occasioned my critic no difficulty, for he says (p. 588) that, "had such an attempt prevailed in that last century, 'fault' would have become *fort* or *fought*," so that he considers these words to be identical in sound.

I have not the slightest objection to any amount of fun about phonetic spelling, but I own to having a predilection to accuracy, and I prefer my critics to understand as well as criticize what I write. Perhaps, however, that is too much to expect. ALEXANDER J. ELLIS.

ASSER'S 'LIFE OF ALFRED.'

I SHALL feel aggrieved if Bishop Clifford deems me capable of wilfully misrepresenting him. I have much too great a respect for his learning and integrity to feel vain about any issue in the controversy except a perfectly clear and candid one. In my view, the conclusion either way must be a tentative one, and depends upon the balance of evidence rather than strict proof. This being my view, I should be very sorry to shift the issue, which, as I understand it, is quite plain. I wrote originally to suggest that an incident in the history of the Northumbrian Danes, which is currently thought to have taken place in Devonshire, really occurred in Ireland, and that, when rightly read, we must understand by it the death of Halfdene in Strangford Loch.

Bishop Clifford wrote to correct me, and said that, according to all historians, the person who was killed at Cynwith was not Halfdene, but Halfdene's brother. I replied that I knew of but three authorities of prime value,—Asser, in my view, being a worthless authority,—and that of these three two of them distinctly assigned the incident to Halfdene. The Bishop again wrote, admitting, as I understood, and as his letter surely says, that

the two authorities I mentioned do, as we have them, assign the incident to Halfdene, and he then proceeded to argue that their testimony was valueless. This assuredly justified my saying that the Bishop had modified his former statement about *all* historians being on his side. The further question of the value of the several authorities is one which I am perfectly willing to enter into; and as the Bishop clearly values Asser's testimony immensely, I began with Asser, and I now continue my remarks upon that author.

In my previous letter I showed that there is no evidence for assigning the 'Life of Alfred,' which goes under the name of Asser, to any author of that name beyond that of several statements in the text, which are, in all probability, interpolations of the twelfth century. I now proceed to examine the text itself, freed from these interpolations. This is a by no means easy task. If the rugged and obscure Latin of some of Ethelwerd's graphic sentences is a sufficient ground for holding lightly by his statements, as the learned Bishop, my correspondent, seems to imply, what weight are we to attach to a writer whose text is corrupt from end to end, according to his very patrons? The only texts which have been printed, and which are therefore accessible, are all founded upon Archbishop Parker's edition, which was followed by Wise, and has been made the main pillar of the edition in the 'Mon. Hist. Brit.' and what does the editor of that great work say? He says:—"Many passages of the printed text formed no part of Asser's work, but were the insertions of Archbishop Parker. This is proved, (1), in that Usher, in his 'Primordia,' directly asserts that Parker made insertions in the text, "ut immerito in suspitionem vocatus sit a Twyno Mathæus Cantuariensis Archiepiscopus quasi veritatis aut charitatis odio aliquid omisisset: quum culpandus potius fuerit quod ex incertis illis annalibus complura editioni sue addidisset et cum Asserianis, non satis recto iudicio, commiscuisset." (2), These passages were all wanting in the old Cotton MS., A. XII., nor do they appear in the text of Florence of Worcester, &c., vide 'Mon. Hist. Brit.,' Preface, page 80, note. The editor goes on to show that most of the interpolations were taken from the so-called Annals of Asser of the twelfth century, quoted in my former letter. It is to be regretted that, having come to this conclusion in the Preface, that the suspicious passages should have been afterwards inserted in the text, even in brackets, and that the sixteenth-century paper MS. of the Life, which is preserved at Corpus Christi, Cambridge, and which seems to be a fair copy of the old Cotton MS., was not made the basis of Mr. Petrie's edition rather than the made-up interpolated text of Archbishop Parker.

It is a curious fact that among the undoubted interpolations is the latter part of the paragraph containing the reference to Halfdene, which is the subject of dispute between Bishop Clifford and myself, although this does not affect in the least the Bishop's contention in the matter, since the statement upon which he relies is found in the old rescension of Florence of Worcester.

The confessedly corrupt character of the text, as we have it in the printed editions, makes it exceedingly difficult to limit our criticisms, as we in fairness should, to those parts of it only which were contained in the now-destroyed Cotton MS., and it seems to me that we can only do this, with our present materials, by considering the best text to be that found in Florence of Worcester and Simeon of Durham. What I propose to show is that this text contains statements quite inconsistent with its having been written by Asser or by any contemporary of Alfred.

The 'Life of Alfred,' as has been remarked by Mr. Wright, is in form one of the strangest biographies that was ever seen, and is of quite a different character from Eginhard's 'Life of Charlemagne,' or the many other productions of the period, in which the lives of saints and worthies have been recorded. It does not consist, as they do, of a continuous narrative, but is in reality a mere edition of the Chronicle, with several long paragraphs inserted at various points. It may

thus be divided into two sections, that which corresponds to the Chronicle, and which, excepting a few touches to which I shall presently refer, is a mere translation or replica of the Chronicle, and that which may justly claim the title of the 'Life of Alfred,' namely, the portion in the added paragraphs. As both Mr. Wright and the editor of the 'Mon. Hist. Brit.' have said, it can hardly be argued that the portion in which the Chronicle agrees with the Life has been copied by the former from the latter. "Such a supposition," says the learned editor just named, "would involve the absurdity of admitting that it was merely from the casual circumstance of Asser's visit to Alfred about 884 A.D. that the Anglo-Saxons were induced to compose their annals, and to embody in them the work of a stranger. That Asser borrowed from the Saxon Chronicle does not seem to admit of a doubt, for the Chronicle comes down regularly to A.D. 849, at which time Asser takes it up and uses it, to A.D. 887; and, when he stops, the Chronicle continues its course without interruption," *op. cit.* Preface, p. 78.

This being so, it is hardly likely that one who was sitting down deliberately to tell the story of Alfred's life would have built up such a patchwork of Chronicle and Life as we now possess, and it seems to follow either that the paragraphs have been abstracted from a continuous Life of Alfred, which no longer exists, and inserted in the text of a piece of the Chronicle which was truncated at either end, or else that some monk who was writing out the Chronicle has inserted at intervals such accounts about Alfred as may have reached him. The latter is the more probable view, inasmuch as such an exceedingly popular book as a 'Life of Alfred' must have been used assuredly have survived in some copies, or been used by such diligent compilers as Florence of Worcester and William of Malmesbury, while none such seems ever to have been recorded, or to have left traces behind it, save the Life we are now criticizing, and which was certainly used by the old chronicler of the tenth or eleventh century often quoted as Simeon of Durham.

Let us now turn to the criticism of the several added paragraphs. The first one relates to the early days and education of Alfred, and is contained on pages 473 and 474 of the 'Monumenta Historica Britannica.' In it we are told it was not till Alfred was twelve years old that he began to learn anything, for that his father and mother and those about him had up to that time entirely neglected him. Now, according to Asser's own statement, Alfred was born in 849, so that this would be in 860 or 861, but as the editor of the edition of Asser in the 'Mon. Hist. Brit.' says in a note Alfred's mother, Osburga, must have been dead in 856, for in that year his father, Æthelwulf, married again, on this occasion marrying Judith, the daughter of the King of the Franks. So that the story could not well refer to his mother, but to his stepmother. But when we remember that his stepmother (not mother-in-law, as Dr. Giles says) was scarcely thirteen years of age at the time of her marriage with Æthelwulf, that she was a foreigner, and a mere child, is it in the remotest degree probable, as Dr. Giles says, "that Alfred, who was scarcely six years younger than herself, could have been indebted to her for the superiority of his attainments, his initiation in literature, and the general amiability and worth of his character" (Giles Alfred 81). To continue some of the observations of the same writer: "In 861 Alfred's father, Æthelwulf, had been dead five years; his eldest brother Æthelbald had succeeded to the throne, married his stepmother, Judith, and, after a reign of between two and three years, had also descended to the grave. In his stead was reigning Æthelbert, the second brother, who, having already been King of Kent, must have arrived at man's estate, and consequently could not have been one of the children to whom the queen displayed the book of poems which caught the attention of Alfred, so that we are limited to Æthelred and Alfred" (Giles, 83). As Æthelred died in 871, leaving children, and had been on the throne

since 866, it would seem that he also must have been grown up at this date. But the contradictions and absurdities do not stop here. In 861, Judith, who was still little more than seventeen years old, retired to her father's court in France, where she soon after married Baldwin the First, of Flanders, so that it could not have been Judith, and the story turns out to be impossible from end to end. Dr. Giles argues that Osburga may still have been living, like Josephine after Napoleon's second marriage; but of this we have not a tittle of evidence, nor can such an extraordinary assumption be permitted without some proof, considering the very strict rules of the Church in those days in regard to bigamy, &c. It is a mere invention to bolster up a narrative which has every element of falsity from end to end.

But not only is it false in detail, but it is in all probability just as false in its whole colouring. How very improbable that Æthelwulf, who thought so highly of his youngest son Alfred that he sent him to Rome when only five years old, should have utterly neglected his education! As Dr. Wright says, Æthelwulf was himself a scholar, and, before he came to the throne, had been an ecclesiastic. His companions and friends were Swithun and Alstan, "the former of whom, at least, was a scholar." Æthelwulf was a great patron of the clergy and of learning: is it probable that under such circumstances the royal youth would be left to pick up his first scraps of learning after he was advanced beyond the common age of receiving such instruction by the caprice of accident?" (*Archæologia*, xxix. 194.) Those who wish to see how a great scholar, overwhelmed by the difficulties of the whole passage, and too frank to evade them, argues out the case against his own premisses, may read the criticism of the passage in Dr. Pauli's 'Life of Alfred,' 87-89. Asser tells us Alfred was sent to Rome in 853, that is, when he was four years old, and was consecrated there as Æthelwulf's successor, by Pope Leo IV. He was then four years old, and had three elder brothers, who were growing to man's estate. Is it a probable story? Is it consistent in any way with Anglo-Saxon modes of thought, that a child of four should be thus nominated to the exclusion of his elder brothers? Alfred is made to repeat his journey in 855, in the company of Æthelwulf. This second visit is likely enough, and the aged king would not unnaturally take the boy with him; but the former one is surely very doubtful; and I see Dr. Pauli suggests that the story of the double journey has probably arisen from misplacing the journey of 855. But is such a mistake likely to have been made by a contemporary biographer of the great king?

Asser relates for us the story of Æthelbald's rebellion against Æthelwulf, and goes on to describe how the latter submitted without a blow, and surrendered to his son the ancestral dominions of his house, Wessex, and contented himself with Kent. Is this story, a probable one, viewed not from our standpoint, but from that of the ninth century? We now turn to a remarkable contradiction which was pointed out by Mr. Thomas Wright. Having described Alfred's marriage, Asser continues: "post diuturna die noctuque convivia subito et immenso, atque omnibus medicis incognito, confestim coram omni populo correptus est dolore: incognitum enim erat omnibus qui tunc aderant, et etiam huc usque quotidie cernentibus quod proh dolor pessimum est, tantam diuturnitatem a vigesimo ætatis sue anno usque quadragesimum sed quodam tempore divino nutu antea cum Cornubia venandi causa adiret et ad quandam ecclesiam orandi causa divertisset, in qua S. Gueryr requiescit, et nunc etiam S. Neotus ibidem pausat oratione autem finita cœptum iter arripuit, et non multo post tempore, ut in oratione deprecatus fuerat, se ab illo dolore medicatum esse divinitus sensit ita ut funditus eradicaretur." Having thus told us that, on the night succeeding his wedding, he was seized with a most painful disease, which incessantly tormented him until he was forty-one, when he was miraculously cured by the intervention of

St. Neot, he, a few lines further down, tells us it troubled him from his twentieth to his forty-fifth year: "a vigesimo ætatis sue anno usque ad quadragesimum quintum;" and a few pages on, he says: "Erat itaque rex ille multis tribulationum clavis confossus, quamvis in regia potestate constitutus; nam a vigesimo ætatis anno usque ad quadragesimum quintum quem nunc agit gravissima incogniti doloris infestatione incessanter fatigatur," &c. This is a direct contradiction of the former statement: not only was he not cured by St. Neot, but continued to suffer even when the book was written. If we discard the reading of the MS. for that of Florence, where we read, "ad quadragesimum quintum et eo amplius," in place of "quem nunc agit," we do not get rid of the contradiction, although we very effectually erase one of the few links which bind the work to Asser. Is it possible that such ridiculous contradictions could have been penned by one who was a familiar friend of Alfred's, and professes to be writing during his reign? The story is much more probably a legend connected with the name of St. Neot, and was probably the best material the compiler of the *Life* in the eleventh century had at hand. After describing Alfred's children, the story continues in the jejune fashion which is the very mark of a biography compiled at a distance, and has none of the touches of a contemporary document. After enumerating the various learned men whom Alfred summoned to him, the account in Florence says, "Johannem quoque æque presbiterum atque monachum acerrimi ingenii virum; Asserum etiam de occiduis et ultimis Britannie finibus e monasterio Sancti Dewi advocavit." This is mentioned under the year 872. Out of this bald sentence, which was probably all that was contained in the original life, the manipulator of the twelfth century has created quite a long paragraph, in which Asser professes to describe himself and his first intercourse with Alfred. Upon this I wish to make some comment, but will reserve it for another letter, which will conclude my criticism of Asser, or the pseudo-Asser, as he ought assuredly to be called.

HENRY H. HOWORTH.

SPELLING REFORM.

I QUITE allow, in the main, the justice of Mr. Ellis's remarks, and hope that we are really working together. In speaking of a new scheme for spelling words, to some extent, phonetically, I by no means intended that it should be, in any sense, an "improved" form of glossic (which answers perfectly for the purposes for which it was chiefly intended), but merely a modification of existing spelling, for the purpose of indicating sounds in a manner merely approximate, and not rigidly exact. I only referred to "glossic" because I am persuaded that any scheme intended for general use should adopt most of the letter-combinations which occur in that alphabet, without necessarily adopting the systematic principles which give to glossic its scientific value.

I wish to remark here that our current spelling is, by many students of English, strangely misunderstood. In teaching it, the pupil should be encouraged to learn *by the eye*, and to pay comparatively small attention to the mere sound. But that is no reason why teachers should assume that the whole of our spelling is in such a state of confusion that it has no laws, and that no one can explain or understand it. It is true that certain spellings, such as *sovereign*, are merely mistaken, and the most has been made of these anomalies by those who are urgent for reform. But most of our words are spelt intelligibly. Every word has its history, and it is possible, in almost every case, to assign the reason why each word has assumed its present form. When, accordingly, teachers rail against our spelling overmuch on the ground that it is absolutely unintelligible, this must, in some cases, be taken to mean no more than that it is unintelligible to themselves. The real objection to our nomic spelling is, not that it cannot be explained, but that the explanation

requires so much acquaintance with the history of our language as to be beyond the attainment of all but those who make it a special study. It is not absolutely unintelligible, but it is so to the great mass of readers, who can hardly be expected to know what spellings have come down to us from olden times.

There is one leading principle which will explain thousands of words, and which was absolutely unknown before Mr. Ellis's great work appeared; indeed, it is hardly at all known even now. The great rule is this, viz. that, in very many cases, the spelling represents the pronunciation of a former date. This former date varies widely. Some words, such as *dust*, are spelt now as they were spelt in the time of Alfred; whilst others have gone through several changes, such as *nu*, later *nou*, at present *noun*.

I am convinced that no one can in the least understand anything about nomic spelling till they acquire one most important idea. It is this. Whereas, in very many cases, the spelling is not phonetic, or not in accordance with the sound, it is commonly assumed, with complete untruth, that it is the spelling which is in fault; and the said spelling is abused accordingly. But it is, in general, the other way; it is the *pronunciation* which is in fault, and has worked away from the spelling, formerly phonetic, but now no longer so. This is where many who urge spelling reforms err very widely. It would much conduce to a clear understanding of the matter, if the blame could be laid in the right place. Whereas our spelling was once phonetic, as *e.g.* in the Ellesmere MS. (and other MSS.) of Chaucer's *Canterbury Tales*, it is now so no longer. But that is not the fault of the spelling, which is extremely conservative, and changes but slowly; it is due to the almost astonishingly rapid changes of pronunciation, which have taken place so quickly that the spelling has been hopelessly left behind. A clear instance is seen in the guttural *gh*, as in *might*, *light*, which has almost been swept away; though still traceable in *enough*, and in words where it has passed into *f*. I take occasion to remark upon this, because it lets in a flood of daylight on what was once a very dark subject; and, perhaps, many who before had no sort of clue to our spelling may, after reading even this short and imperfect account, be enabled to work out for themselves the reasons for spelling many thousands of words.

The same consideration clears our way for reform. We know what we aim at. We say that, whereas our spelling was phonetic once, and, speaking generally, founded on sufficient reason, it is not phonetic now, because the pronunciation has worked away from it. This being so, can we remedy the admitted and great evil? If we can, it can only be in one way. No one has power over the pronunciation; it is beyond all control, and cannot be brought back to the spelling; indeed, it will recede from it still further. The sole alternative possible is, therefore, so to advance the spelling as to bring it once more on a level with the pronunciation. Such a reform is, in the opinion of many, very desirable; it being, of course, understood that a new system is merely an *alternative* one, to be used by those who think it to be necessary. There is no difficulty to be overcome but the practical one. This is, by what power can it be enforced? Only, I suppose, by public opinion; and only by that when the public opinion is much stronger than it is now. We should require, in order to familiarize the public with it, a regular issue of books, especially of a dictionary, on a recognized and universal spelling basis. If any one who has the time, the ability, and, above all, the money, will take up this work and carry it out, he will find plenty to do; only it must be first ascertained to be worth the doing. The general prejudice will, I believe, be found to be strongly against any such undertaking; but that has occurred before in many like cases. What is wanted is an adequate energy, working for many years, and not easily discouraged. I do not know, at this moment, where it is to be found. Mr. Pitman and Mr.

Ellis have done much towards it, but plenty remains still to be done. The preliminary question is, of course, is there any system which reformers can all agree to adopt? It is in the hope of furthering such agreement that I have written, for, until there be a *general agreement*, we cannot well proceed with the matter.

WALTER W. SKEAT.

THE TWO PROVIDENCE ISLANDS.

At the request of Major-General Lefroy, Governor of the Bermudas, who had considerable doubts about the history of the Island of Providence, east of the Mosquito Coast, Mr. W. Noel Sainsbury, Editor of the *Colonial Calendar of State Papers*, has been at some pains to elucidate the subject, which proves to be as important as it is interesting, and clearly shows that General Lefroy had good reasons for his doubts, for it is now certain that both the early history and the geography of that Island have hitherto been much confused, and indeed mixed up with those of an island of the same name, viz. Providence, one of the principal islands of the Bahamas.

On the 4th of December, 1630, King Charles the First granted to the Earl of Warwick and others two islands. These islands are described in the Patent as Providence, "heretofore called by the name of Catalina," and Henrietta, "heretofore commonly known by the name of Andrea," and as lying between 10° and 20° N. lat., and 290° and 310° long., and will be found in the map between 12° and 14° N. lat.

Now there are preserved in the Public Record Office two contemporary manuscript volumes of the proceedings of the "Company of Providence Island," one volume being their Journal, the other containing a copy of their Patent, also Commissions, Instructions, and Letters to their Governors and other Officers in the said islands, from 1630 to 1641. In the year 1641, Providence Island was taken by the Spaniards, and the English were expelled, and this will account for the record of the English Company's proceedings abruptly terminating in that year. The Spaniards "carefully garrisoned" the island, and seem to have kept possession of it until 1666, when Captain Mansfield surprised and retook Providence Island for the King of England. The Governor of Jamaica then sent Major Samuel Smith, with a small supply of men, to govern Providence Island for His Majesty, who, in November, 1666, appointed Sir James Modyford, brother of the Governor of Jamaica, by letters patent, Governor of the Island of Providence, or St. Catherina. But, before sailing from Portsmouth, Sir James Modyford memorialized the English Government for arms and ammunition, with which he said Providence Island "must be furnished, or on occasion it may be lost else for want thereof, as it was in Anno 1641." When, however, he arrived at Jamaica, Providence had been retaken by the Spaniards, and it was not until April, 1671, that the island was "again possessed by the English privateers on their way to Panama," and that Sir James Modyford "then thought himself bound in honour to go and take possession for His Majesty."

Let us now inquire into the early history of Providence, one of the principal islands of the Bahamas. There is no record of a grant or settlement of this island before 1670. On the 1st of November in that year, King Charles the Second granted to the Duke of Albemarle, Lord Ashley, and others, "all those islands called Bahama, Eleuthera, Providence," &c., which are described in the Patent as between 22° and 27° N. lat., "commonly known by the name of the Bahama Islands, or the Islands of the Lucayos." It appears, then, that there were two separate and distinct grants of two islands of the same name, one dated the 4th of December, 1630, the other the 1st of November, 1670. The limits of each grant are, however, as we have seen, clearly defined; the Providence Island, granted to the Earl of Warwick in 1630, lying between 10° and 20° N. lat., while the Providence Island granted to the Duke of Albemarle

in 1670 is between 22° and 27° N. lat. It is curious that there should also be included in both these grants another island of the same name, viz., Andros, or Andros.

There were no records in the Public Record Office relating to any of the Bahama Islands before colony was regularly established there, in 1717, until the present Earl of Shaftesbury generously presented his valuable collection of papers to this Office. In this collection, however, are some papers about the first settlement of Providence Island, written between 1671 and 1675, and among them letters from Lord Ashley (the first Earl of Shaftesbury) to Captain John Wentworth, who was appointed by the patentees Governor of Providence Island early in 1671.

How the early history of these two Providence Islands became so confused is not easy to be explained. In the year 1842, a large collection of the Board of Trade papers was transferred, by order of the Secretary of State for Foreign Affairs, to the State Paper Office, and in a Catalogue of this collection the two MS. books of entries aforesaid (1630-1641) of the proceedings of the Company of Providence Island were placed with the Entry Books of the Bahama Islands, and have been so indexed in the volume of the Colonial Calendar of State Papers, printed in 1860. This, however, is now discovered to be a mistake, for neither of these volumes has anything to do with the history of any of the Bahama Islands, but they clearly relate to distinct and separate islands lying east of the Mosquito Coast, and which, as we have seen, were sometimes in the possession of the English and sometimes occupied by the Spaniards, but which now belong to New Granada. Printed books, gazetteers as well as histories, have been consulted as to this strange medley, and the mistake frequently occurs, viz., that Providence in the Bahamas was settled from 1629 to 1641 by the English, when the Spaniards expelled them. The 'Colonial Office List' for 1876 prints the same account.

It is curious that Johnston's Gazetteer, a recognized authority at the Foreign Office, has two conflicting accounts of this adventurous island. Thus "Providence" is described as in the Caribbean Sea, 100m. E. Mosquito Coast, lat. 13° 21' N., long. 81° 22' W., length 10m., breadth 4m. It is fertile but uninhabited, while "Old Providence" is described as "an island of the Caribbean Sea belonging to New Granada, 100m. E. Mosquito Coast, lat. 13° 21' N., long. 81° 22' W., breadth 2½m., length 4½m. Population (1845) 342, who speak mostly English."

Literary Gossip.

THE fame of the 'Noctes Ambrosianæ' has declined greatly of late years. So much of the book is occupied with topics which had only a personal or local and, therefore, transient interest, that Timothy Tickle and the Ettrick Shepherd, and even Christopher North himself, are mere names to this generation. Mr. Skelton is about to make an attempt to rescue the most valuable portions of the Ambrosial Nights:—

"My design," he says, "has been to compress into a single manageable volume whatever is permanent and whatever is universal in the Comedy of the 'Noctes Ambrosianæ.' The 'Noctes' are conceived in the true spirit of Comedy, using the word in its widest sense, and their presentation of human life is as keen, as broad, and as mellow as that of any of our dramatists."

And again:—

"I have tried, as far as practicable, by preventing any dialogue from being broken into mere fragments, to preserve the current and continuity of the narrative. The *lacune*, I suspect, are sometimes visible to the naked eye; but on the whole I do not feel that they are likely to affect the reader's enjoyment, or that they mar the

general effect—the *tout-an-sammal*, as the Shepherd would say—of an almost unique piece of dramatic humour."

The volume will be entitled "The Comedy of the 'Noctes Ambrosianæ,' by Christopher North," and will be published by Messrs. Blackwood & Sons.

MR. GEORGE SMITH, the Assyrian excavator, is expected home very shortly from his third expedition to Mesopotamia.

We are glad to hear that, if the necessary arrangements can be made, the gardens at New Place, Stratford-on-Avon, will shortly be opened free to the public on Saturdays, with the view of extending the privilege to other days if the experiment proves successful.

It has been resolved to admit, as teachers in the Cambridge system of instruction by correspondence, women who have satisfied the examiners in the examination for one of the Triposes.

VARIOUS applications having been made for copies of the catalogue of the Philipps Library of Manuscripts, we are asked to state that none is procurable, in fact, only three perfect copies are known to exist. The late Sir Thomas Philipps catalogued, under brief titles, 23,837 manuscripts. It seems undesirable that this collection of manuscripts, the largest and most important ever formed by one individual, should be so little known; but, naturally enough, no publisher will undertake the risk of so large and technical a work, and there is no one willing to incur the immense trouble attending a subscription for a large impression. If, however, a sufficient number of libraries and individuals volunteer to subscribe, at ten guineas for each copy, the number of copies printed not to exceed eighty, Mr. Fenwick will send the catalogue, as finally revised by the late baronet, to press. Mr. Fenwick's address is, Thirlestane House, Cheltenham.

A PROSPECTUS has just been issued of the new edition of Dr. Whitaker's 'History of Craven,' which we announced some weeks ago as being in preparation. At that time no arrangement had been made as to the editorship. We find now that Mr. L. C. Miall, curator to the Leeds Philosophical and Literary Society, will be the editor. The text of the second edition, that of 1812, will be adhered to; the additional matter, which we believe will be extensive, being given in foot-notes. Mr. A. W. Morant, F.S.A., will superintend that part of the work which deals with the ecclesiastical antiquities of the Craven district, and he will also revise the heraldic and genealogical portion of the book. Mr. Joseph Dodgson, of Leeds, is the publisher.

MR. HALLIWELL-PHILLIPS writes as follows:—

"A few weeks ago you kindly inserted a query respecting an early annotated copy of Spenser, in which 'our pleasant Willy' was stated to refer to Tarlton—an inquiry which has resulted in the owner of the volume generously presenting it to me. It will be interesting to some of your readers to be informed that, startling and unexpected as this new claim to the allusion may be, there cannot be the slightest doubt of either the genuineness or antiquity of the manuscript note, and there is the additional probability of its truth raised by the circumstance that other statements by the writer of the notes in the same volume are unquestionably correct."

H.R.H. THE DUKE OF CAMBRIDGE has consented to preside at the Anniversary Festival of the Printers' Pension Corporation.

THE Sixth Part of the Palæographical Society's Fac-similes of Ancient Manuscripts is now ready for issue. It contains specimens taken from the 'Codex Claromontanus,' and the fragments of the 'Homilies of St. Avitus,' written on papyrus, of the sixth century, in the Bibliothèque Nationale at Paris; from the Euclid of the Bodleian Library, A.D. 889; the Townley Homer, A.D. 1255; the Lothair Psalter of Messrs. Ellis & White, *circa* A.D. 825; a Latin Bible of the thirteenth century; Aelfric's Heptateuch, in English, of the beginning of the eleventh century; and a manuscript of the earlier Wycliffite translation of the Bible.

THE duel between Dr. Schweinfurth and General Stone has, fortunately, been avoided. The immediate cause of the misunderstanding was furnished by an article in the *Allgemeine Zeitung* which reflected strongly upon the General's treatment of scientific travellers, and of Heuglin and Marno in particular. This article reached Cairo whilst Dr. Schweinfurth was absent on a trip to Jebel Galala. The General sent his secretary after him to demand explanations, for he suspected Dr. Schweinfurth of being the author. In this respect, however, he was mistaken, and the matter was allowed to drop. Dr. Schweinfurth has, nevertheless, resigned the Presidency of the Geographical Society, and we fear General Stone will prove but a sorry substitute for him.

A SOCIETY was formed at Jersey so far back as 1873, called the "Société Jersiaise," for the purpose of encouraging the study of the history and language of the country, the preservation of the antiquities of the island, and the publication of its historical documents. The first publication of this Society has recently made its appearance. It is entitled "Extente de l'Île de Jersey, 1331, Édouard III.," a sort of Domesday Book, and is to be followed by similar "Extentés," made in the years 1274, 1515, 1607, and 1660 respectively.

MR. FITZJAMES STEPHEN, Q.C., has almost ready for publication a Digest of the Law of Evidence, embodying the main principles which regulate this important branch of legal procedure. The work will make a small volume of about 200 pages, and will be published by Messrs. Macmillan & Co.

ANOTHER attempt is being made to translate the Talmud. Dr. Sammt, a well-known Rabbi and Talmudist, has in the press a German translation of 'Baba Mezia,' with a commentary in the same language. It is to be published by Benzien, of Berlin, in ten to twelve parts, large folio. The original text accompanies the translation. The volume, which has hitherto been published both in France and Germany, is the first ('Berachoth'), and no more has been issued till now.

LAST March there died at Reykjavik, in Iceland, a European celebrity, the late Senior Master of Reykjavik College, Mr. Björn Gunnlögsson, in his eighty-eighth year. Gunnlögsson was a mathematician of a high rank, although the public for which, and the language in which he wrote, prevented his being known to the world in general as such.

In the poem 'Njóla' (The Night), Viðey, 1842, which is remarkable for its audacious simplicity, he embodied, in a concise form, a system of cosmological philosophy, by which he earned the reputation of being a pantheist. The poem is, in its way, a standard work, both as to form and substance. But Gunnlögsson is best and most widely known for his geodetic labours in Iceland. In 1831 he began to travel over the country for the purpose of making a map of it. For twelve years he worked as hard as only an unsophisticated Icelandic can, and measured, and wrote, and took notes. The bulky MSS. were afterwards delivered to the Icelandic Literary Society, at whose cost Gunnlögsson had travelled and collected the materials, and were published by the Society in 1846, in the shape of the lithographed map of Iceland, which has served so many travellers to that island of late years. Only about one-fourth of Gunnlögsson's materials are embodied in the map; the rest still remain in MS. The Icelandic Literary Society received a medal of merit for the work from Paris last year.

MESSRS. SAMPSON LOW & Co. are about to publish an edition of select poems of Burns. This edition is edited by Mr. Aiken, of Bristol, grandson of the "revered and honoured friend" to whom Burns addressed the 'Cotter's Saturday Night.' Mr. Aiken has prefixed a memoir of the poet, bringing to notice several particulars hitherto unpublished.

At the sale of M. Paul Foucher's autographs, the following letters were sold:—Alfred de Musset, 150 frs.; Déjazet (Sept., 1838), 110 frs.; a letter of Théophile Gautier, containing an unpublished song (Nov., 1834), 300 frs.; unpublished Poetry by the same, 300 frs.; another letter of Alfred de Musset, with poetry, 199 frs.; a letter of George Sand against the imperial régime (1854), 100 frs.; Talma (1821), 100 frs. At Copenhagen, Hans Christian Andersen's autographs fetched but small prices.

A CORRESPONDENT, whose name we mercifully withhold, wishes us to announce, or perhaps repeat, his "discovery" that Shakspeare was the author of the stupid play of 'Albumazar.' Surely the force of absurdity can no further go even in Shakspearean matters.

DICTIONARIES of the following languages, spoken in the Dutch East Indies, are in the press:—A Dutch-Sundanese Dictionary, by P. Blussé and Raden Kartavinata; a Balinese Dictionary, by R. Van Eck; and a Papuan Dictionary, by Van Hasselt and Rinnooy. A second edition of Van Eck's Balinese Grammar, and the second volume of Vreede's handbook of the Madurese language have just appeared. The second volume of P. J. Veth's great work on Java is in progress.

MICHELET'S posthumous works, which are to be edited by his widow very shortly, are understood to be in some part reviews of Comtist philosophy.

MR. JAMES CROSSLEY, President of the Spenser Society, writes to say that the tract referred to in our note of last week, as having been previously published by the Society, is not one of the three tracts of excessive rarity to which the attention of the members was drawn. It would surely be well in the prefa-

tory note to a volume to state the fact that a portion of its contents has already been issued by the Society. The announcement on the back of the volume is precise, the title being "Works of John Taylor, the Water Poet, not included in the Folio Volume of 1630, 3rd Collection." Now the tract in question confessedly is included in the folio.

'A BOOK ON BUILDING' will be the title of the new work by Sir Edmund Beckett, Bart., Q.C., which will shortly be published by Messrs. Crosby Lockwood & Co. Sir Edmund is already well known by his 'Clocks, Watches, and Bells'—the standard authority on the subject,—'Lectures on Church Building,' 'Astronomy without Mathematics,' &c. His new work will treat of building, both in its legal and practical aspects.

A FORTNIGHT ago we mentioned that a new edition was ready of Cory's 'Ancient Fragments.' We may now add, that we are informed that Cory had made collections for a biography of Thomas Taylor, the Platonist, but Cory's death prevented the completion of the book. Cory knew Taylor well, and there cannot be much doubt that, if these collections now exist, they would be interesting and instructive; for Taylor, although not a good Greek scholar, was a learned man, and possessed of singular industry and self-denial. There are several notes about him in De Morgan's Paradoxes. It certainly would be worth while to ascertain whether Cory's collections for his Life are still in existence.

ON account of the insecure condition of the Free Library in Campfield, Manchester, measures are about to be taken for the removal of the very valuable collection of books contained in the building. At a recent meeting of the Town Council, it was resolved that a new building, in a more central position than that occupied by the Free Library at present, should be erected.

AFTER a long illness, Mr. Henry Kingsley, the author of 'Geoffrey Hamlyn,' died on Wednesday. Mr. Kingsley, who was a younger brother of Canon Kingsley, was born in 1830. After his return from Australia, in 1858, he wrote several novels, some of which were widely read, and was for some time editor of the *Daily Review*, an Edinburgh newspaper.

SCIENCE

Notes of a Voyage to Kerguelen Island to observe the Transit of Venus, December 8, 1874. By the Rev. S. J. Perry, F.R.S. Reprinted from the *Month and Catholic Review*. (H. S. King & Co.)

WE are exceedingly glad to find that Mr. Perry has reprinted this interesting and well-written narrative of the voyage undertaken by himself and his associates in order to observe the transit of Venus, the theme of so much thought and calculation, and which had been so eagerly looked forward to by astronomers ever since the last preceding similar occurrence in 1769. Mr. Perry is careful to remind us that the final result of that Transit was not arrived at until nearly a century after the event; and although that was in great measure due to an unfortunate misinterpretation of the Otaheite and some other observations, yet amongst other lessons science has taught mankind, not the least

important is the necessity of patience, and a year or two yet must probably elapse before the elaborate calculations can be finished which are required to place before us the value of the parallax of the Sun deducible from the many excellent observations made in 1874. It is well known that the expedition under the principal charge of Mr. Perry was, from the nature of the locality, the most arduous of those sent out by our Government. For the Land of Desolation, as Kerguelen Island has been aptly called, was the most southern of all the stations selected for the purpose; its position in that respect made it specially important to obtain good observations there; and "its desolate situation, almost three thousand miles away from any habitable spot, the dreary aspect of an island of rock and lake and bog, without man or beast or tree to break the monotony of its loneliness—and, most of all, the fearful approach through mist and storm, with waves the greatest in the world, and winds blowing a gale five days out of every seven—all tended to create a sympathy for those who had the honour of being intrusted with this important post." The energy with which all difficulties were surmounted, and the circumstances which gave the voyages out and return a full share of the perils which the scientific travellers were prepared to encounter in pursuit of their object are graphically narrated in the pamphlet before us. The weather did not suffer their success in their immediate purpose to be quite complete; but a valuable set of observations, both of contacts and photographic positions of the planet on the Sun, were obtained and "the utmost attention was also given," according to Sir G. Airy's instructions, "to the determination of absolute longitude, which will probably be fundamental for those seas." Nor was the study of the climate and natural history of their desolate island neglected. Mr. Perry's description of their life on which will be found very interesting by the general reader. The astronomical observations are, with the others made by the parties sent out by the British Government, in the hands of the Astronomer Royal, and are all being carefully reduced on a uniform system, under the immediate superintendence of Capt. Tupman. We cannot close without once more expressing our regret at the subsequent recent death, early this year, of Mr. Perry's second in command, Lieut. Corbet, who obtained good observations of the ingress of Venus on the Sun's disc, at a part of the island called Swain's Haulover.

Diseases of Modern Life. By B. W. Richardson, M.D. (Macmillan & Co.)

THIS book is avowedly written for the study of the intelligent public as well as for medical men; should, however, the public refuse to study it, the epithet "intelligent" would not thereby, in our opinion, at all be forfeited. We do not say this because it is not a very good book in its way; it is certainly very graphic, and, often amusing, but, in order to be effective, the author is frequently careless of accuracy, and from a few exceptional instances, is ready to show us most gloomy and overdrawn pictures of the dangers of modern life, such pictures as only the more morbidly disposed portion of the public is likely to take delight in. The title of the book will, to most minds, convey an idea inconsistent with a statement which occurs near the beginning of it, that throughout the whole of the known

period of human existence on the earth, not one new disease has been added, not one withdrawn; the diseases, then, of modern life are not novelties, and something more might have been expected from our author to show that certain special forms really do predominate more than they used to do. Considerable space is devoted to influences which cannot be said to be in any way special to the present time, such as atmospheric changes, organic poisons, privation, the indulgence of the passions, &c., and on none of these matters do we find anything new or of any special interest; if we must have a vice, Dr. Richardson expresses a sort of professional approbation of the good old-gentlemanly vice of avarice, which he thinks tends rather to the preservation of the body than its deterioration. On the effects of tobacco there is much said, sufficiently alarming to the smoker who can be persuaded that there is no distinction between smoking as ordinarily practised in moderation, and actual tobacco poisoning. To the question, what are the conditions of the organs of the body during the time that a person who is learning to smoke is undergoing his penance, Dr. Richardson replies that no one can speak with certainty, since the facts have not been observed; he is not, however, content to rest here, but goes on to state that, from analogy derived from the inferior animals, it may be inferred that the brain is pale and empty of blood, the stomach reddened in round spots, so raised and pile-like that they resemble patches of dark Utrecht velvet; the blood is preternaturally fluid, the lungs as pale as the lungs of a calf when we see them suspended in the shambles, the heart feebly trembling, but scarcely contracting. The analogy would perhaps seem more perfect if we were told how far the unfortunate inferior animals had proceeded in their lessons in smoking before the above conditions were observed. Further on we are told that if marriage were to be confined to the smokers, an apparently new and physically inferior race of men and women would be bred; but as, happily, many of our fathers do not smoke, and scarcely any of our mothers, the integrity of the race (chiefly to the credit of our women) is fairly preserved. Can it possibly be that the author who pronounces the existence of the million or more smokers of England a national absurdity, is himself a smoker? Dr. Richardson is often strangely led away by his fancy. Thus we find him distinctly stating that old age presents nothing to us more than a declining resistance to the attractive force of the earth, that the attraction of gravitation upon the body at length slowly arrests nutrition, and leads to the degeneracy of old age; and speaking of intermarriages, he anticipates that the study of these may some day be so formularized, that the learned physician will be able to predict the results of combinations of disease from marriage with arithmetical accuracy. Arithmetical accuracy, we fear, cannot be our author's strong point, else we should hardly find him stating that the whole volume of the blood courses through the body in from three to five seconds. The practical advice of the book is simply to avoid excess of all kinds; let, therefore, all readers beware of excessive credulity.

A Course of Operative Surgery. With Plates drawn from Nature by M. Léveillé, and coloured by hand under his direction. By Christopher Heath, F.R.C.S. Part I. (Churchill.)

This is the first of a series of five numbers, in which the author proposes to illustrate and describe the chief operations which can be performed on the dead subject. With the exception of a plate devoted to the surgery of the eye, this portion of the work treats almost entirely of the ligature of arteries. Each operation is admirably illustrated by a coloured drawing, in which the incisions and manipulations are represented one-third of the size of life, while the anatomical relations of each region are more thoroughly shown by a subsequent dissection of the part, which is depicted on a somewhat larger scale. The descriptions are concise and usually lucid. Appended

to each is an account of some of the errors into which the tyro is likely to fall, and of the best way to avoid them. As far as we can judge of the work by this sample, it will be a great assistance both to the student in practising upon the dead subject, and to the surgeon in preparing for an operation upon the living body.

LOAN COLLECTION OF SCIENTIFIC APPARATUS.

Meteorology and Geography.

THE METEOROLOGICAL COLLECTION will be found to be tolerably complete, and the arrangement of many instruments into "sets," such as are supplied by the Meteorological Committee of the Royal Society, the Scotch and English Meteorological Societies, the Physical Observatory of Russia, the Norwegian Meteorological Institute, and others, facilitates reference. Of barometers there is a goodly number, but the collections of anemometers and hygrometers are more complete. Most of the latter are of foreign origin, and those by Buys-Ballot, Geissler, Prestel, and the Geneva Association would appear to be deserving of most attention. The number of self-recording instruments is very large. The barometers or barographs lent by Dr. F. Pangger, of Trieste, and by Messrs. Greiner and Geissler, of Berlin, should be observed, as should also the Automatic Light Registering Apparatus by Dr. Roscoe and Capt. Abney, but the most perfect and ingenious instrument of this kind is the Meteorograph, by Van Rysselberghe, of Ostend. It records the indications of a mercurial barometer, psychrometer, hygrometer, anemometer, vane, rain and tide gauge, and should not be passed by under any circumstances. Of curiosities there are only a few; amongst others the barometer, the hygrometer, and the air-globe used by H. B. de Saussure.

THE GEOGRAPHICAL SECTION includes a collection of instruments and one of maps and books. The former we shall notice first. Though far from complete, it contains much that is curious or instructive. Major-General Cameron has exhibited the instruments employed in the Trigonometrical Survey of the United Kingdom, including Colby's Compensation Bars, which were used in measuring base-lines in the north of Ireland (1827) and on Salisbury Plain (1849); theodolites, zenith sectors, and several others. Ramsden's 36-inch theodolite was first employed in 1792, and though in use ever since is now in as good a condition as when first made. The same remark applies to the smaller instrument by Troughton and Simms, which was specially constructed for the Irish survey. Airy's rather complicated zenith sector has done good service in Ireland, but observers prefer a handier instrument of the same kind, by Wurdemann, of Washington, which has seen service during the North American boundary survey and in Scotland. On the wall at the back of these instruments are suspended photographs of those constructed from designs of the late Col. A. Strange for the great Trigonometrical Survey of India. The collection of theodolites is exceedingly large; there are no less than thirty-nine of these serviceable instruments; and the leading English and German manufacturers are represented. The reputation of the former for superior workmanship is upheld by the instruments lent by Troughton and Simms, Elliott, P. Adie, and Pastorelli, but they have met with worthy rivals in their German colleagues, amongst whom Breithaupt and Hahn of Cassel, Dennert and Pape of Altona, Wanschhoff and Meissner of Berlin, and Frerk of Hanover, deserve to be particularly mentioned for superior workmanship and ingenuity of construction. Many of the theodolites are adapted to be used as levels and for measuring vertical angles. Ordinary levelling instruments, furnished with telescopes, have been exhibited by the makers already mentioned, as well as by Cary of London, Meissner of Berlin, T. Gravet of Paris, and Ott and Conradi of Kempten. Amongst other instruments employed on trigonometrical surveys, may

be mentioned the two original heliostopes constructed by Gauss, and a similar instrument by Professor W. H. Miller of Cambridge. There is a photograph of a basis-measuring apparatus in course of construction by Repsold of Hamburg, which is intended for the United States' Lake Survey, and it certainly is matter for regret that there should not be similar illustrations of other kinds of apparatus of the same kind, such as that adopted by the Central Bureau for the European measurement of a degree, as well as by the leading foreign Survey Departments. It may have been impossible to procure the loan of such costly apparatus, but photographs or isometric drawings might have been obtained readily. The two Pendulum Apparatuses exhibited—one used by Sir E. Sabine, and similar to that now in use by the Arctic Expedition under Capt. Nares, the other employed on the Trigonometrical Survey of India—will be examined with interest. There is likewise a photograph of a Reversion Pendulum Apparatus made by Repsold for the Central Bureau for the European measurement of a degree.

Amongst the apparatus employed for Topographical Surveying, the various plane tables, together with the instruments used in connexion with them, will probably attract most attention. The tables used on the Prussian Survey may be seen here, as well as a very compact instrument specially constructed for use in mountainous countries, and lent by the Survey Department of Norway. A Gentilli's Tacheometer, which measures heights and distances, is likewise deserving attention, as are the Clinometers by Naser and Olsen. The collection of reflecting instruments (apart from the sextants) as well as the various kinds of Stadiometers offer nothing of interest. Instruments for plotting a survey are hardly represented at all, and the same remark applies to the humbler kind of apparatus, such as chains and rods, and to the instruments employed by the geographical draughtsman or computer.

We now turn to those instruments which are specially adapted to the use of travellers, and which must combine accuracy with small bulk and non-liability to breakage or derangement. The most valuable contribution in this respect has been made by the Royal Geographical Society, which exhibits the instruments used by Dr. Livingstone, as well as a set specially designed or adapted by Captain George, the curator of the Society's Map Room. This set includes a mercurial barometer, a double sextant, an artificial horizon, a pocket compass, and a tripod-stand, and has favourably stood the test of experience. Captain Abney's ingeniously contrived level, which measures vertical angles by means of a spirit-level attached to a graduated arc, is a useful instrument. We should also notice the miniature theodolites exhibited by Breithaupt of Cassel and Zimmer of Stuttgart, for they are specially adapted to the use of travellers; Casella's Travelling Transit and his Pocket Altazimuth (improved by Galton) ought certainly to have found a place in the collection.

The collection of instruments used by nautical surveyors is one of the most complete in the Exhibition. The Hydrographical Department of the Admiralty has exhibited the instruments comprised in the outfit of one of her Majesty's surveying vessels; and in addition to these there is an interesting collection of machines and apparatus used in deep-sea exploration, including sounding apparatus and lead lines, instruments for bringing up specimens from the sea-bottom, thermometers with protected bulbs, water-bottles for bringing up sea-water, &c. Some of the instruments exhibited have done service on board of well-known exploring or surveying vessels, such as the Clams designed by Sir John Ross in 1818. The "Commission for exploring the German Seas" has lent several interesting instruments, including Dr. Meyer's apparatus for raising deep-sea water, an areometer, and a self-registering tide gauge, the latter by General Baeyer. The Ground Tongs, by Lieut. Hopfgarten, of the Austrian navy, should likewise be noticed.

We now pass through the door and proceed upstairs to the collection of maps and books. The walls of the staircase are decorated with pictorial geographical illustrations familiar to all in the habit of visiting the rooms of the Royal Geographical Society, with a geological map of the Ayrshire coal-field, and a pictorial map of Africa, evidently the work of an amateur. On the landing there are some good French relief-maps, and Mr. Francis Galton's models, illustrating the arts of camp-life, which are sure to attract a good deal of attention. We may state at once that the collection of maps is most fragmentary and unsatisfactory. That which struck us most was the almost entire absence of maps produced or published by English private firms. Nor need this be wondered at; for the persons managing this department of the Exhibition failed to make known the fact that it was intended to admit maps at all. Nor have any pains been taken to bring together a representative collection of the maps of various countries, such as might have been obtained readily by applying to public departments, learned societies, and private individuals. The hap-hazard collection actually exhibited contains, however, much that is of interest, and will amply repay a visit. The Royal Geographical Society has exhibited a most interesting series of manuscript maps by Livingstone, Burton, Speke, Sir Samuel Baker, Stanley, and other explorers of the Nile, and the huge diagrams used at its meetings, and illustrating to some extent the progress of geographical discovery, take up a large portion of the wall-space. The Hydrographic Department of the Admiralty has lent a series of MS. journals and log-books kept by Dampier, Cook, Bligh, Sir John Franklin, and Sir Edward Parry, as well as a large number of charts, unrivalled in clearness of delineation and beauty of execution. The Geographical Department of the India Office has furnished a selection of maps, arranged in historical order, and illustrating the progress of cartography and surveying in India since the seventeenth century. Amongst these there is a new map of Persia, by Major St. John, which ought not to escape notice.

The Ordnance Survey of the United Kingdom is most creditably represented by a complete series of plans and maps. The 1-inch map of a portion of Scotland, with the hill-features shaded, will amply repay a somewhat minute examination. There is a breadth and massiveness about it which cannot fail to strike the beholder, and as a work of art we consider it to be superior to the huge map of Eastern Prussia, which is suspended not far from it. It should be borne in mind, however, that the Prussian map is engraved on half the scale of the English one, that its colouring detracts from its appearance, and that beauty has been sacrificed in connexion with it to utilitarian considerations. A tourist or campaigner would probably prefer the Prussian map, but not a lover of art. A Prussian Staff map of Nassau, with plenty of hills, has unfortunately been hung above the line, and is thus beyond the reach of human eyes, but even its inspection could not affect our estimate of the comparative value of the work turned out by these two Survey Departments. A fine plan of Hamburg is exhibited by the Board of Works of that ancient city, and there are a couple of Norwegian and a few Russian maps; but no other Government is represented, except that of India, as already noticed. The Palestine Exploration Fund is represented by maps and plans, and we trust the superior nature of the work performed by its officers may lead to a liberal support on the part of the public.

The geological maps are both numerous and interesting. Side by side are suspended William Smith's geological map of England (1790-1815), Greenough's map (1819), Sir Richard Griffiths's map of Ireland, and the maps and sections resulting from the exact geological survey now in progress. Our colonies are represented by Sir W. Logan's map of Canada, Dr. Hector's map of New Zealand, Selwyn's map and model of Victoria, and Daintree's map of Queensland. But

where are Jamaica, Trinidad, the Cape Colony, and others? The only foreign geological departments which have exhibited are those of Prussia and Bavaria.

Amongst the numerous relief maps exhibited, the palm must be awarded to that of France by Mdlle. Kleinhans. Dr. Hector's model of New Zealand is instructive, though rather roughly finished. Most of the other maps in the collection are well known to the public, and call for no particular notice.

GEOGRAPHICAL NOTES.

A BEYROUT Correspondent writes:—"The expedition sent out by the Committee of the American Palestine Exploration Society in Beyrout, in February last, under the care of Dr. Selah Merrill, to the Jordan valley and the eastern shore of the Dead Sea, returned safely on Friday, the 5th of May, after an absence of eighty days. The party have been exposed to storms and severe heat in the Huleh marshes and in the lower Ghor, but no member of it has lost a day from illness. The botany and geology of the regions visited have been thoroughly examined, and special attention has been paid to archeology and natural history. Two hundred birds have been collected, many of them beautiful, and some of them exceedingly rare specimens. Two groups of hot sulphur springs have been added to those already known to exist, and a magnificent natural bridge discovered in one of the wadies north of the Yabis. Several miles north of Nimria there is a series of large pits in the plain, running in a straight line nearly east and west, which are certainly very curious. A plan of the region containing the pits has been made. A good deal of time was devoted to the section at the north-east corner of the Dead Sea, and the mounds that exist there, with special reference to the geography of certain portions of the thirteenth chapter of Joshua and the thirty-second chapter of Numbers. Many interesting facts have been brought to light, which it is hoped will in due time be given to the public. Owing to the state of excitement prevailing in Turkey and the frequent outbreaks in various quarters, Dr. Merrill thinks that the safest place for himself is among his friends, the Bedowin in Moab, by whom he has been treated with uniform kindness."

Drs. Schweinfurth and Güssfeldt returned to Alexandria on the 26th of April last, after a thirty-five days' trip through the deserts between the Nile and the Red Sea, in the course of which they visited the ancient monasteries of S. Paul and S. Antonio, in the Galala Mountains. They are charmed with their journey, and consider that the Galala, with its wondrous stalactite cavern of Wadi Nafte, would amply repay the fatigues of a short desert journey, and ought to become one of the favourite resorts of tourists.

Dr. Ascherson has returned from his trip to the Little Oasis, where he discovered plants indigenous to Central Asia, such as *Dianthus Cyri*, *Populus Euphratica*, and *Prosopis Stephaniana*, but not met with either in the valley of the Nile or in the deserts to the east of it. MM. Marno and Heuglin have left Egypt. Dr. Junker reached Kassala on the 29th of March from Kosseir. Mr. George C. Downey has returned from a sporting trip to the Setit, where his companion, Mr. Russell, was killed by a buffalo. English engineers are making a survey of the route from Dabbe, through the Bayuda desert, to Matamma, with a view to the construction of a railway.

Mr. Brunton, C.E., who has recently returned from Japan, has prepared a map of that country, based, to a large extent, upon native authorities. Its publication is much to be desired, for no trustworthy map of these "British islands of the Pacific" exists as yet.

The *Times* of India, of March 31 and April 3, contains a most interesting account of the diamond mines of Hyderabad (Golconda), by Capt. R. F. Burton. The celebrated traveller is of opinion that these mines have been prematurely abandoned

and that, so far from being exhausted, they have been scarcely touched.

The medal to be presented to members of the recently established Geographical Society of Lisbon has just been finished, and will soon be distributed. Among other recipients will be Mr. Major, of the British Museum, and Lieut. Cameron. The medal measures fifty millimetres in diameter. On the reverse is a sphere in the centre, bearing a shield with the arms of Portugal, with the legend below from the *Lusiads* of Camoens, "Por mares nunca d'antes navegados." On the face of the medal is an elegant border, with a fanciful design of stars, with six points and various other ornaments; in the centre is the inscription, "Sociedade de Geographia de Lisboa," and on the border there is space to engrave the name of the member to whom the medal belongs. The designer of the medal is Senhor Luciano Cordeiro, and the engraver Senhor Casimiro Lima, of the Royal Mint; and the production is creditable to both artists.

SOCIETIES.

ROYAL.—May 18.—Dr. Hooker, C.B., President, in the chair.—The following papers were read:—"On the Polarization of Light by Crystals of Iodine"; and "Absorption Spectra of Iodine," by Sir J. Conroy,—"On Picro-rocellin," by Dr. Stenhouse and Mr. C. E. Groves,—"Observations on Stratified Discharges by means of a Revolving Mirror," by Mr. W. Spottiswoode,—"Note on a Simultaneous Disturbance of the Barometer and of the Magnetic Needle," by Rev. S. J. Perry,—"On the Organization of the Fossil Plants of the Coal Measures, Part VIII. Ferns (continued), and Gymnospermous Stems and Seeds," by Prof. W. C. Williamson,—"The Calculus of Chemical Operations, being a Method for the Investigation, by means of Symbols, of the Laws of the Distribution of Weight in Chemical Change, Part II. On the Analysis of Chemical Events," by Sir B. C. Brodie.

GEOGRAPHICAL.—May 22.—*Anniversary Meeting*.—Major-General Sir H. C. Rawlinson, President, in the chair.—The Founder's Gold Medal, for the encouragement of geographical science and discovery, was awarded to Lieut. V. L. Cameron, for his journey across Africa, from Zanzibar to Benguela, and his survey of the southern half of Lake Tanganyika. The Victoria or Patron's Medal was awarded to Mr. J. Forrest, in recognition of the services to geographical science rendered by his numerous successful explorations in Western Australia, and especially for his admirably executed route survey across the interior, from Murchison River to the line of Overland Electric Telegraph.—The prizes to public schools for 1876 were as follows:—Physical Geography: Gold Medal, J. Wilkie, Liverpool College; Bronze Medal, W. New, Dulwich College. Political Geography: Gold Medal, T. Knox, Haileybury College; Bronze Medal, W. M. H. Milner, Marlborough College.—It was announced that the subject for the examination in 1877, both in physical and political geography, would be Africa.—The following gentlemen were elected as Council and Officers for 1876-77: *President*, Sir R. Alcock; *Vice-Presidents*, Major-General Sir H. C. Rawlinson, Right Hon. Sir H. Bartle Frere, Right Hon. Lord Cottesloe, and Admiral Sir A. Milne; *Trustees*, Lord Houghton and Sir W. C. Trevelyan; *Secretaries*, C. R. Markham and R. H. Major; *Foreign Secretary*, Lord A. Russell; *Council*, Admiral Sir G. Back, J. Ball, Sir T. F. Buxton, Hon. G. C. Brodrick, Sir G. Campbell, Capt. F. J. O. Evans, Sir B. Ellis, J. Fergusson, Major-General Sir F. J. Goldsmid, F. Galton, Capt. D. Galton, Major-General Sir W. H. R. Green, Admiral Sir W. H. Hall, Col. J. A. Grant, Admiral G. H. Richards, General C. P. Rigby, Sir R. W. Rawson, H. D. Seymour, Sir H. C. Verney, General R. Strachey, and Col. H. Yule; *Treasurer*, R. T. Cocks.

SOCIETY OF ANTIQUARIES.—May 18.—F. Cuvry, Esq., President, in the chair.—The Rev. R. A.

Eden exhibited a collection of brass objects, probably weights, brought from Coomassie, and which bore, many of them, the mark of the fylfot, which, it may be conjectured, did duty in this case for numbers.—Mr. E. Peacock exhibited and presented the rubbing of a brass at Glentham, in Lincolnshire, and communicated a transcript of a letter by Archbishop Warham.—Mr. H. M. Westropp exhibited a sketch of a wall painting from a church at Whitwell, near Ventnor, in the Isle of Wight, which seemed to be a caricature of the Papacy, and was probably not older than the time of the Stuarts. Beneath it was a representation of the martyrdom of St. Erasmus.—Mr. P. O. Hutchinson communicated an account of various antiquities from Devonshire in wood, bronze, and pottery. One of these was a curious wooden idol, which resembled what one might expect to find in the South Sea Islands.—Mr. W. M. Wylie communicated a learned paper on the cult of the Matronæ, as distinct from that of the Dææ Matres, in connexion with a monument, with inscription and sculpture, to the former goddesses, at Palanua, in North Italy.

SOCIETY OF LITERATURE.—May 24.—Sir S. de Colquhoun, LL.D., in the chair.—The Rev. J. Long read a paper, 'On Russian Proverbs as illustrative of Russian Life and Manners.' The paper dwelt on the importance of Russian proverbs as a department of literature, picturing the inner life and feelings of the people of Russia, especially of women and peasants.

NUMISMATIC.—May 18.—J. Evans, Esq., President, in the chair.—Messrs. R. F. W. Brandt, G. H. N. Bridges, G. B. Simpson, and Lieut.-Col. Pearce, R.A., were elected Members.—Mr. T. Jones exhibited some archaic tetradrachms of Syracuse, of the time of Gelo and Hiero the First and a fine decadrachm of the time of Dionysius the Elder; also a series of tetradrachms of Antiochus Soter, exceedingly well preserved.—Mr. Evans exhibited a gold coin of Cunobeline lately found near Ipswich, also a number of tokens struck in vulcanized india rubber, for currency chiefly in South America.—Mr. Hoblyn exhibited a proof in tin of the current farthing of James the Second, with no inscription on the edge, and without the usual stud of copper struck through the centre; also three pattern halfpennies of William and Mary, and a sixpence of William the Third, 1696, weighing seventy-six grains.—Mr. P. Gardner read a paper 'On the Date of King Mosis,' a prince who is not mentioned by any historian, but whose silver coins prove him to have reigned in Eastern Thrace about the middle of the third century B.C. Mr. Gardner also ascribed to the same period certain Thasian and Thracian coins bearing religious types and inscriptions, such as Ἡρακλῆος Σωτήρος Θεοῦ, Διονύσου Σωτήρος Μαρονειῶν, &c., probably commemorating the intervention of the tutelary deities of Thasos, Maronea, &c., who were supposed to have defended from the inroads of the barbarous Gauls, about that time ravaging Northern Greece, the cities and temples under their special protection, as Apollo himself is said to have fought on behalf of his ancient sanctuary and treasures at Delphi.—Mr. H. S. Gill communicated a paper on seventeenth-century Devonshire tokens not described in Boyne's work.—Mr. J. F. Dickson communicated a notice of two unpublished coins of Ceylon.

ZOOLOGICAL.—May 16.—Dr. A. Günther, V.P., in the chair.—Dr. P. Comrie exhibited and made remarks on the zoological specimens collected by him during the survey of the south-eastern coast of New Guinea by H.M.S. Basilisk.—Dr. Günther exhibited and made remarks on a collection of Mammals from the coast of Borneo, opposite to Labuan. Among these were especially noticed a young example of a Monkey (*Macacus melanotis*), of which the exact habitat was previously unknown, and a new species of Tupia, proposed to be called *T. minor*. Dr. Günther also read an extract from a letter recently received from Commander Cook-

son, stating that he was bringing home from the Galapagos Islands a living pair of the large Land-tortoise, of Albemarle Island. The male of this pair weighs 270 lb., the female 117 lb.—Mr. Slater exhibited the skin of a rare Pacific Parrot (*Coriphilus Kuhl*), obtained at Washington Island, of the Palmyra group.—Papers and letters were read: by Prof. M. Duncan, the second portion of a memoir 'On the Madreporearia dredged up during the Expedition of H.M.S. Porcupine,' and 'On new littoral and deep-sea Corals, from the Atlantic Ocean, the Antilles, the New Zealand and Japanese Seas, and the Persian Gulf,'—by Prof. W. H. Flower, 'On some Cranial and Dental Characters of the existing Species of Rhinoceroses': this paper contained the result of the examination of fifty-three skulls of Rhinoceroses, contained in the Museum of the College of Surgeons and the British Museum, and described the principal characteristics of the five forms under which they could all be arranged, viz.:—1. *Rhinoceros unicornis*, Linn. (including *R. stenocephalus*, Gray); 2. *Rhinoceros Sondaicus*, Cuv. (including *R. Floweri* and *R. nasalis* of Gray); 3. *Ceratohinus Sumatrensis*, Cuv. (including *C. Niger*, Gray); 4. *Atelodus bicornis*, Linn. (including *A. keillon*, A. Smith); 5. *Atelodus sinus*, Burchell: it was also shown that the skull of a Rhinoceros, lately received at the British Museum from Borneo, was that of a two-horned species not distinguishable from *C. Sumatrensis*,—from Dr. J. Von Haast, Further Notes on *Oulodon Grayi*, a new genus of Ziphioid Whales, from the New Zealand Seas,—by Mr. P. L. Slater, on the Birds collected by Dr. Comrie under the circumstances just stated, amongst which was a new *Manucodia*, proposed to be called *Manucodia Comriei*, after its discoverer,—and from Dr. H. Burmeister, Some Additions to the Description already given of his *Dolichotis salinicola* (P.Z.S., 1875, p. 634).

CHEMICAL.—May 18.—Prof. Abel, President, in the chair.—The first paper read was: 'On the Action of Malt-extract on Starch,' by Mr. C. O'Sullivan, showing that under these circumstances it is converted into a mixture of maltose and dextrin, the proportion of which varies with the temperature at which the reaction takes place. A communication was made by Dr. H. A. Armstrong and Mr. Gaskell 'On Metaxenol,' the dimethylated phenol. There were also papers 'On the Gases enclosed in Cannel Coals and in Jet,' by Mr. J. W. Thomas, 'On Phenomena accompanying the Electrolysis of Water with Oxidizable Electrodes,' by Dr. J. H. Gladstone and Mr. A. Tribe,—and 'On the Estimation of Hydrogen occluded by Copper with special reference to Organic Analysis,' by Dr. J. L. W. Thudicum and Dr. H. W. Hake.

PHILOLOGICAL.—May 19.—Anniversary Meeting.—The Rev. Dr. R. Morris, President, in the chair.—The thanks of the Meeting were voted to the Council of University College for granting the use of their rooms for the Society's Meetings.—The Rev. Dr. R. Morris delivered the President's Annual Address, containing Reports: 1, by himself, on the Society's work in 1875-76, and on the Survival of Early English Words in our present Dialects; 2, by Dr. J. Muir and Prof. Eggeling, on Sanskrit Literature; 3, by Le Chevalier E. de Ujfalussy, on the Ugro-Finnic Languages; 4, by Dr. A. Neubauer, on Talmudical and Rabbinical Literature; 5, by Mr. Sayce, on Etruscan; 6, by Mr. R. N. Cust, on the Non-Aryan Languages of India; 7, by Dr. H. Trumbull, on the North-American Indian Languages; 8, by M. E. Naville, on the latest Egyptologic Works; 9, by Dr. Kölb, of Breslau, on the Teutonic Languages. The following Members of the Society were elected its officers for the ensuing year:—President, H. Sweet; Vice - Presidents, The Archbishop of Dublin, E. Guest, W. Stokes, A. J. Ellis, the Rev. R. Morris, and J. A. H. Murray; Ordinary Members of Council, E. L. Brandreth, C. Cassal, C. B. Cayley, R. N. Cust, Sir J. Davis, Bart., F. T. Elworthy, C. A. M. Fennell, E. R. Horton, H.

Jenner, R. Martineau, the Rev. J. B. Mayor, W. R. Morfill, J. Muir, H. Nicol, W. Payne, J. Peile, C. Rieu, the Rev. W. W. Skeat, W. Wagner, and H. Wedgwood; Treasurer, B. Dawson; Honorary Secretary, F. J. Furnivall. Dr. R. Morris then left the chair. It was taken by the new President, Mr. H. Sweet, who acknowledged the honour done him by his appointment, and spoke very warmly of the services rendered to English philology by Dr. Morris, not only through his many and long-continued original investigations, but also his popularization of his results in his 'Historical Accidence,' 'Primer of English Grammar,' &c.

METEOROLOGICAL.—May 17.—Mr. H. S. Eaton, President, in the chair.—Messrs. J. L. Ashbury, J. Brown, J. Cruse, E. Eldridge, G. Garnett, J. Hopkinson, R. Pickwell, W. F. Stanley, R. Swindells, C. Tarrant, and T. Taylor-Smith were elected Fellows.—The following papers were read: 'Remarks on the Present Condition of Maritime Meteorology,' by Mr. R. H. Scott, F.R.S. This paper gives a history of all that has been done in maritime meteorology since the Brussels Conference in 1853 up to the present time.—'On the Mean Temperature of Every Day at the Royal Observatory, Greenwich, from 1814 to 1873,' by Mr. J. Glaisher. This paper, which is a continuation of former ones on the same subject, contains the observations for the ten years 1864 to 1873, which, being combined with the previous ones, give the mean for sixty years.—'On the Meteorology of Mozambique, Tihroth, for 1875,' by Mr. C. H. Pearson.—'New Wind-Chart,' by Lieut.-Col. G. E. Bulger.

PSYCHOLOGICAL.—May 18.—Mr. Serjeant Cox, President, in the chair.—A paper was read, by Mr. G. Harris, 'On Apparitions, with special reference to the case of Lord Villiers, reported in Lord Clarendon's History of the Rebellion.'—A communication was read describing an alleged appearance at a church in York during divine service. In the discussion that followed the President and others contended that these and the like cases were explicable by the tendency of the mind to mistake subjective for objective impressions.—It was stated that the terms selected for the first labours of the Committee for Defining Technical Words employed by the Society were "matter," "spirit," "mind," and "force."

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Asiatic, 3.—Anniversary.
- Tues.** Victoria Institute, 8.—Anniversary.
- Wed.** British Architects, 8.—Applicability of Terra-Cotta to Modern Church Building, Mr. E. Sharpe.
- Thurs.** United Service Institution, 8.—Assistance to the Wounded in Time of War, Surgeon S. Moore.
- Thurs.** Royal Institution, 8.—Wheatstone's Discoveries and Inventions, Prof. W. G. Adams.
- Fri.** Civil Engineers, 8.—Discussion on the 'Permanent Way of Railways.'
- Sat.** Society of Arts, 8.—Development of Central Africa, Mr. E. Hutchinson.
- Wed.** Civil Engineers, 9.—President's Conversations.
- Thurs.** Royal Institution, 9.—Voltaic Electricity, Prof. Tyndall.
- Fri.** Zoological, 5.—Bats, Prof. Mivart (Davis Lecture).
- Sat.** Psychological, 8.—Communications of Psychological Facts and Phenomena: 'Psychology of Memory and Recollection,' the President; 'Hereditary and Hybridism,' Mr. George Linnæus, 8.—'Floral Estivation,' Rev. G. Henslow; 'Madagascar Ferns,' Mr. J. B. Baker; 'Glandular Bodies in Ascid and Cœropora serving as Food for Ants,' Mr. F. Darwin; 'Structure of the Spoon-Billed Sandpiper, *Euryrhynchus*,' Dr. J. Anderson.
- Chemical, 8.**—Hematine and Phosphorized Compounds in Blood Corpuscles, Dr. Thudicum and Mr. Kingsley; 'Liquid Carbon Dioxide from Different Sources,' Mr. W. A. Bentley; 'General applicability of the Frankland and Armstrong Combustion Method to the Estimation of Carbon and Nitrogen in Organic Compounds,' Dr. Thudicum and Mr. Kingsley; 'Peroxide,' 'Estimation of Nitrogen,' 'Chromic and Per-Chromic Acids,' Mr. T. Fairley; 'Aluminium Nitride,' Prof. Mallet; 'Chemical Studies,' Prof. Dewar; 'Volumetric Estimation of Mercury,' Prof. Tison and Mr. E. Nelson.
- Royal, 8.**—Election of Fellows.
- Antiquaries, 8.**—Election of Fellows.
- Nav. United Service Institution, 3.**—'Ancient Naval Tactics,' Part II, Rev. E. Warre.
- Botanic, 4.**—Lecture.
- Philosophical, 5.**—Notes on English Rhythm, Rev. J. B. Mayor, and Mr. A. J. Ellis.
- Royal Institution, 9.**—Recent Discoveries about Vanadium, Prof. Roscoe.
- Royal Institution, 3.**—King Arthur's Place in English Literature, Prof. H. Morley.

Science Gossip.

THE Lords Commissioners of the Admiralty have arranged that the Challenger, on her arrival at Sheerness, shall be "on view" for a few days, in order that those interested in science may visit the ship before the sounding-gear and the scientific

appliances employed throughout the voyage have been landed. This opportunity for seeing the now-celebrated vessel in working trim will, no doubt, be appreciated. Notice of the days of admission is to be given, we presume, by advertisement.

MR. W. H. PENNING, F.G.S., one of the geologists engaged on H.M. Geological Survey of England, has in the press a work on 'Field Geology.' It will shortly be published by Messrs. Baillière, Tindall & Cox.

THE *Times* of Thursday states that at a meeting held on Wednesday, at Marlborough House, the Commissioners of the '51 Exhibition "resolved to offer to the Government to provide a building for a Library of Science, to be erected between the Natural History Museum, now in course of construction, and the Science Schools of the Government, which are in active operation. The building will also be devoted to collections of scientific apparatus, and probably to a laboratory for physical research." South Kensington is surely not the most suitable place for a scientific library. If the Government intends to give aid in this direction, it would be better to expend the money on rendering the Science Department of the Library of the British Museum as complete as possible, or in aiding the Royal Society Library, or, better still, the Libraries of the special Societies. All workers in science have access to and are in most instances able to borrow books from the Library of the Society devoted to their specialty. We should have thought that the position of Burlington House was more central for the bulk of science students than Exhibition Road.

The following note was accidentally omitted last week:—The able director of the Royal Zoological Museum of Lisbon, José Vicente Barboza du Bocage, well known for his valuable researches on the natural history of the shores of Portugal, and especially on the Fauna of the Portuguese possessions in Africa, was unanimously elected a Foreign Member of the Linnean Society at their last meeting, May 4th. Prof. William Nylander, of Helsingfors, a cryptogamic botanist of deservedly high reputation, had also the same honorary distinction conferred on him.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE EIGHTY-SIXTH EXHIBITION IS NOW OPEN.—5, Pall Mall East.—From Nine till Seven.—Admission, 1s.; Catalogue, 6d.

ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-SECOND ANNUAL EXHIBITION IS NOW OPEN from Nine till Six.—Admission, 1s.; Catalogue, 6d.—Galler, 33, Pall Mall.

H. F. PHILLIPS, Secretary.

SOCIETY OF FRENCH ARTISTS, 188, New Bond Street.—THE SUMMER EXHIBITION IS NOW OPEN from Ten to Six.—Admission, 1s.

CH. W. DESCHAMPS.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Dream of Pilate's Wife,' 'The Night of the Crucifixion,' 'La Vierge,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—1s.

GAINSBOROUGH.—THE BEAUTIFUL GEORGINA, DUCHESS OF DEVONSHIRE.—This renowned Picture is NOW ON VIEW at the Gallery, 39, Bond Street, Piccadilly, from Ten to Six o'clock.—Admission, 1s.

SELECTED HIGH-CLASS WATER-COLOUR DRAWINGS.—THE EXHIBITION, BY DECEASED AND LIVING ARTISTS, IS NOW OPEN, 39, Bond Street, Piccadilly.—Admission, 1s.

BALACLAVA.—MISS THOMPSON'S new Picture, 'BALACLAVA.'—THE FINE-ART SOCIETY (Limited) beg to announce that this Picture is now ON VIEW at their Galleries, 143, New Bond Street.—Admission, 1s., including Catalogue.

MESSRS. GOUPIL & CO'S FINE-ART GALLERIES, 55, Bedford Street, Strand.—NOW OPEN, an EXHIBITION OF HIGH-CLASS CONTINENTAL PICTURES, containing fine Examples by Meisssonier, Gérôme, Vibert, Detaille, Jules Breton, Bouguereau, Corot, Diaz, Fortuny, Madrazo, Jimenez, Palmoroli, De Nittis, Israëls, Bisschop, Blommers, J. and W. Maris, Maure, and many other celebrated foreign Artists.—Open daily, from 9.30 to 6 o'clock.—Admission, 1s.

Three Hundred French Portraits, representing Personages of the Courts of Francis I., Henry II., and Francis II. By Clouet. Auto-lithographed from the Originals at Castle Howard. By Lord R. Gower. (Low & Co.)

HANGING on the walls of a corridor and small room in Castle Howard, or shut in folios there, are 314 drawings in chalks, ascribed, on authority which is by no means beyond question, to

Clouet III., i.e., François, the son of Jean, commonly called "Jeanet" (Clouet II.), son of Jehan (Clouet I.). Works of the last-named artist are, we believe, unknown. To Clouet III. is attributed a portrait of Charles IX., now in the Louvre, "peint au vif par Jannet, 1563," as a copy in the Imperial Gallery, Vienna, attests; likewise a portrait of Elizabeth of Austria, Charles's wife (Nos. 107, 108), and another portrait which is in the Musée des Offices, Florence. There are numerous examples ascribed to the Clouets II. and III. respectively, and the styles thus said to be illustrated are so different, and the inferences to be drawn from them are so various, that it is out of the question for us to enter on the matter here. Suffice it for this occasion to say that it is impossible the drawings at Castle Howard, Lord R. Gower's originals, and the head of an old man, No. 682 (Louvre, Dessins), ascribed, on the highest authority, to Clouet III., can be by the same man. The styles of the works are utterly different, that of No. 682 being decidedly Flemish, elaborate, marvellous for finish and skill, and referring to the Gothic school; whereas Lord Carlisle's drawings show the influence of Italian art, and are executed with rather more than the ordinary skill of an able but not first-rate portraitist; they do not resemble, and are very inferior to, the numerous miniatures which have won the name of "the French Holbein" for Clouet III. They are, technically speaking, less fine and less firm than we expect from the painter of the delicious portraits of Charles the Ninth and Elizabeth of Austria, and other precious gems which bear the names, indifferently, it appears, of Holbein, "Janet," and "F. Clouet," almost as if the three were one. It is, in short, impossible for an expert to receive the drawings on which Lord R. Gower has exercised his draughtsmanship, as the works of Clouet III., without rejecting all the evidence yet forthcoming on the subject. They are, doubtless, by the same hand as that which produced certain drawings of exactly similar character now in the Print Room, British Museum, in the Louvre, *Dessins*, 1350, '54, '59, '60, '61, '62, '64, '70, and elsewhere; all of which seem to have come from the Lenoir family of collectors and dealers, from whom the large gathering of drawings at Stafford House, lately copied by Lord R. Gower, was obtained; and some of the Stafford House collection look like works of the hand which produced at least the greater number, if not all the originals of Lord R. Gower's copies at Castle Howard. Our impression respecting the Castle Howard examples is, that they are not all by the same hand. Accepting the originals of Lord R. Gower's sketches as veritable portraits of the persons whose names they bear in an old script, and in charmingly quaint words, there can be no question of the rare interest of the large collection; and admitting what we have no grounds for rejecting, it is rightly said by our draughtsman that in these originals "we may see with our own eyes the brave knights who joust with Francis the First or with Henry the Second, who fought with Montmorency and Coligny, Guise and Condé, or who fell in the streets of Paris in the bloody days of August, 1572. Here are brought before us the great ladies whose lives Brantôme's pen has rendered notorious; prelates and statesmen whose deeds are chronicled by D'Aubigné," &c. The world will be indebted to Lord R. Gower for what he has done with regard to the drawings at Stafford House, and, in a less degree, for his labours at Castle Howard. It is something to have memoranda of the looks of so many well-remembered personages, but the world, artistic, historic, and archaeological, would have been even more grateful if the draughtsman had spared himself the pains of making so many hundred sketches with his own hands, attempting a task which, whether we look to the quality or the number of the copies, might have tasked the most patient and skilful draughtsman to perform fully and faithfully. Lord R. Gower's zeal has led him to copy the drawings on paper, and to have the copies reproduced in what is called an "auto-lithographic" process. The result is by no means all that

it might have been, had he employed a photographer to transcribe the originals at first hand. The copies before us are, even according to their own standard, of unequal quality and value as portraits and transcripts by draughtsmanship.

MESSRS. GOUPIL'S EXHIBITION, BEDFORD STREET, COVENT GARDEN.

Of all the exhibitions of foreign pictures which have been formed in London in our time, this is the most attractive. Its charms are of a somewhat pronounced sort. Splendid colouring, a tinge of voluptuousness in the beauty so often observable in the works of a considerable proportion of the artists of the present French school, and not a few glittering Italo-Spanish examples of the newest pattern, are to be seen in the gallery—small, but large enough—till lately occupied by Mr. Holloway. Space compelling, we shall notice only the principal pictures, but nearly every one deserves the attention of the visitor. First, let us admire the amazing spirit, cunning of design, and sumptuous colour, shown in a sketch, *Sharpening a Sword* (No. 36), by Fortuny. A half-naked Arab (i) has been putting a new edge to his weapon, using a flat slab; and he stoops his head towards us and body all foreshortened, feeling the blade with one deft thumb. —Next let us take Zamacois's *Standard-Bearer* (42), standing erect by a dark wall, banner in hand, its ample folds drooping behind him. A figure full of reserved power, as solid as it can be, admirably coloured and complete.—Then, M. Alvarez's *Quiet Little Party* (5), a group, brilliantly coloured and full of character, and is marked by humour of the proper sort. The "colour" is chiefly, if not wholly, due, as in most of the Italo-Spanish works, to Japanese inspiration, and, like its anteypal form of art, flat, careless of chiaroscuro, and, in foreshortening of details, imperfect; yet it is a charming specimen. —M. Tiratelli's *Roman Hay-Cart* (7), travelling slowly with its dark shadows, and moving on a road, is painty, forced in respect to the contrasting tints, and spotty, but wonderfully solid and vigorous. The figures are capitally designed. —*Before Mass* (57), by Signor Tapiro, a splendidly-painted interior of a church, with priests in robes of gold and crimson, with white, preceded by censer-bearing boys, from before the lofty iron and gilt grille to the lower pavement, is exceptionally vivid, broad, and effective. The grille is most admirably treated, and the airy look of the richly decorated walls lends an additional charm where much, even though the whole is essentially a *tour de force*, is delightful.

M. Bouguereau is fairly represented by a large picture of a damsel, standing, and helping a child on the top of a garden-wall, *Young Trespassers* (58). The execution here is, of course, smooth rather than fine or delicate, but the attitudes are graceful, yet unaffected, the figures carefully studied, especially as to the draperies, the whole excellent in breadth of colour and effect, and simple in treatment, though rather too "sweet" for severely trained tastes.—M. O. Weber is almost at his best in the small *Land-scape, with Cattle* (4), which refers, except in its smooth handling, to Troyon; a sunny, soft, and broad piece of capital conventional art.—*The Little Waitress* (50), by M. Jazet, combines some of the characteristics of M. Gérôme's art with that of M. Meissonier, and has a spirit and playfulness which seem to be the artist's own. A charmingly-lighted and highly-finished interior of a room, where a very pretty little child, laden with a big bottle, approaches a smiling traveller, who is seated at a table, waiting for his repast.—Signor Jimenez has chosen for his subject one which is analogous to, but in execution widely different from, a noble picture by Mr. Alma Tadema. *The Sculpture Gallery* (62) is enriched with walls gorgeously decorated with colour, alabaster, jasper, and gold, and containing statues of marble and bronze. The whole is splendidly illuminated, richly varied in

light and shadow, and, as superbly clad male and female living figures move in it, it is as brilliant as a parterre in sunlight. Notwithstanding its sumptuousness and the glittering details, the execution of the picture, as such, may be said to be antithetical to the chromatic motives of the design, for the former is rather dull, somewhat unequal in the solidity of its parts, e.g., the tall bronze statue in the centre, as compared with the marble figures at the walls, is quite thin and unsubstantial. Thus it appears, technically speaking, to be rather a capricious than a scientific work of art. But its many charms admit of no denial.—Signor Boschetto's *Marriage interrupted* (65) represents an Italian tragedy, a very old story in itself, with remarkable dramatic power and pictorial completeness. A tall and buxom peasant-girl has been brought to the altar by her parents to be married to an oldish man; the priest, a first-rate figure, full of expression and just character, is in the act of giving the benediction, joining his hands and looking up in prayer, when the girl falls fainting in the arms of the "best man," while the new-made husband, ring in hand, kneels terrified at her side, and the discarded lover, with a white yet scowling face, and attended by his friends, denounces the sacrifice at the very altar rails, and, livid with wrath, turns away. The parents of the victim, grouped behind her, join in the hubbub, and repel the passion of the lover. Every part of this capital work has been executed with admirable care and delicacy, with enjoyable finish, and happy choice of local colouring obtains throughout. The design is animated in a very high and rare degree, yet it is free from caricature of any sort, and the expressions, with all their passion, could not be apter. Full of light as of movement, the picture is, however, hard, the local colouring somewhat over-positive, and all the elements would be the better if a large scheme of massing tints and tones had been adopted by this most conscientious and competent painter.

One of the best pieces of humour that we have seen for some time is here, the work of Zamacois, entitled *Indirect Contributions* (74). A fat Franciscan, on pilgrimage to gather aid for his convent, has stopped to refresh himself and thus indirectly benefit his brethren; he sits, clad in his ample brown frock, one eye, with an avid expression, looking from the shade of the big cowl, while he absorbs a cup of tea from splendid porcelain, and a handsome lady diligently stirs a cooler if stronger drink, in a glass placed at his side, on the bench they both occupy. These figures are first-rate in execution, but the most energetic part of the composition is the figure of the gentleman who, standing behind the friar, laughs heartily at the circumstance.—M. de Neuville's *Taking Aim* (80) shows a French rifleman in action; a sketch for a subordinate figure in a picture, painted with great crispness and solidity, and vivacious in action to a most enjoyable degree. The *German Prisoners of War in a Chapel* (112), as represented by the same painter, have evidently been picked up one by one, for they wear many sorts of arms and uniforms. A party of unlovely Teutons are variously disposed on the benches and the floor, and against the walls of the place; some sleep, some smoke stolidly, some sulkily muse; an officer converses with the lithe Frenchman of the line, who, bright-faced, and leaning on his chaspepot, guards them at the door. The effect of the interior, as to light and shade and colour, is given with remarkable felicity. The character of each figure is so admirably individualized as to be biographical: this we take to be a very precious quality indeed in art of the kind which M. de Neuville so happily illustrates.—Another military subject will attract more attention than the last, because there is more of it, and a subject of considerable dramatic quality is excellently well represented, and painted with more than usual learning and care by M. Detaille; it is styled *Defence of a Farm* (83), the scene being the interior of a large cart-shed, with an open timber roof, earthen floor, one side being open to an enclosure or yard, and

the roof there supported on beams of timber. In the yard, French soldiers are eagerly barricading the farm-gate, piling logs, barrels, and the like heavy materials against it; more soldiers of the same corps, a blue-clad one, occupy the shed; their pioneers have pierced the walls on two sides with loopholes for musketry, and they proceed to do so in the more distant part of the enclosure. These hasty crenellations are already occupied by soldiers, who fire on their enemy without; faint blue smoke, in irregular little clouds, already creeps among the timbers of the roof, a man has fallen wounded, two mules stand ready to remove the victims of the defence. This is a capital picture, with a well-considered, carefully carried out design, which comprises many minor incidents, too numerous and too minute for description, but of great interest to the observer, and invaluable as proving the ability and ingenuity of the artist. The execution, firm, precise, neat, and complete in all parts, has abundance of detail, and the materials are well combined in a whole. The general impression produced by the picture is of some needless hardness; that there is not difference enough between the interior and the exterior lighting of the parts respectively; and that the local colour of the foreground, including the interior of the shed and the mid-distance, i.e., the before-named yard, the gate, and the figures near it, and the distance, the masses of foliage seen over the gate and its neighbouring wall, are out of keeping. M. Detaille contributes with the above 1870-1871 (162), a party of Prussian invaders on a road near Paris. The city roofs and spires, and the gilded dome of the Invalides appear in the misty distance of the snow-covered landscape. The invaders trudge, and ride on horseback and in waggons; the vehicles are loaded with spoils, furniture, mirrors, chairs, tables, and so forth; some of them converse on the merits and peculiar value of their captures. There is a good deal of humour in the characters represented, so that the whole of the design is well worth a longer examination than we have space for.

M. Pasini's *Market-Place at Constantinople* (73) is one of these brilliant pieces of Oriental sunlight by which he so often charms us; a fountain with the deep shadow of its broad eaves, glittering foliage, splendidly clad and numerous figures; the whole given in vivid contrasts of light and shade, and in a very high and pure harmony of colour, excellently designed as to chiaroscuro, and fully illuminated. By the same, we have the *Interior of a Mosque* (139), a very beautiful picture in colour and tone; the walls are half-way lined with gorgeous green tiles, above this a wide silver-grey space, and, over all, including the dome, a richly diversified surface of gold, represented with wonderful force, purity, and delicacy. It is a masterpiece of keeping and chiaroscuro; sunlight appears in the blood-red of a curtain that is drawn before a window high in the dark background. On the whole, this is, artistically speaking, the best picture by M. Pasini that we have seen.—We notice here three pictures by M. Gérôme: *A Field of Rest* (132), *A Woman of Constantinople* (157), a *Prayer in the Mosque* (128). The first is the largest, and peculiarly interesting, because it may almost be called a landscape. It must be admitted, however, that the landscape is the least agreeable part of the work, that which delights us being the figures, i.e., a numerous, varied, and carefully composed group, or rather series of groups, of dogs—brown, buff, white, tawney, and grey—in all attitudes of repose, who sleep, after their manner in the East, in broad sunlight and within the precincts of a graveyard, the headstones of which slope in innumerable directions, some nearly to the earth, while others are almost erect. Behind some trees of sparse foliage rise in the mid-distance the lofty walls of a mosque, adorned half-way to the parapet with green tiles, and above them rises the big dome, roofed with vivid green copper. We need not say the picture is hard—it is M. Gérôme's; but in saying that he exhibits his

precious skill in designing the dogs, his rare knowledge in painting them, we have said enough to show that there is much to be grateful for, abundance to admire. The third picture by this painter is less agreeable, at least it is less interesting, than its larger neighbour. It exhibits the back view of a figure of a man, standing with raised hands, the moment before prostration in prayer, and splendid in sunlight, strongly relieved against the gloom of the interior of a mosque. 'A Woman of Constantinople' is M. Gérôme's second picture, the half-length figure, about one-fourth the size of life, of a lady in a splendidly coloured costume, her face half concealed in a white veil, which enwraps the head above and the shoulders below; her eyes are fully visible, with the soft voluptuous expression supposed to be proper to the subject, a face of great beauty in its way. Of course the painting of the draperies is metallic, and much of the splendour and richness of the colour and the materials—indeed, three parts of the artistic value of these materials—is lost through the painter's characteristic defect.—There is one picture by M. Meissonier here, and, like nearly all its neighbours, it is now seen for the first time, it is *The Lost Game* (134); the scene an interior; the costumes military, of the Louis Treize period; two men seated astride of a bench playing at cards; two comrades look on. The general impression of the "coloration," as the French have it, is unpleasant, owing to the predominance of a disagreeable greenish-grey tint, the lack of richness in the light and shade not redeeming this shortcoming by the power of another artistic charm, in exercising which M. Meissonier rarely fails. We need hardly say that the draughtsmanship, in which term we include drawing, modelling, and handling, of this excellent work is worthy of the master. The expressions are apt, intense, free from caricature, and spontaneously conceived; still it is a picture which does not interest us.

We have to call the visitor's attention to two pictures by M. Kaemmerer, the more important of which may be first considered, it is *The Wedding Morning* (122), two lovers in the incredible costume, standing in sunlight, on a garden terrace, as if about to descend a step on their way to the church. The bridesmaid and best man are grouped with these figures; but the former two, taking them singly or together, have been designed with rare and exquisite skill, and the grace of their attitudes, and the gentle movements suggested, have a most perfect charm. She is half leaning on, half clinging to, his arm. She is clad in white, with orange flowers, and a long veil is drooping at her head and shoulders. White satin shoes, a silk stocking, and long sandal, are exposed to mid leg, as she lifts her dress in preparing to descend. The composing of the lines of the figure is of a fine, almost sculptural order in beauty. The bridegroom is dressed in blue, grey, and buff. He holds his bride's fan, and a huge bouquet. Her countenance, though not without a tint of luxuriousness by no means unsuited to the subject, is modest in its expression, and sweet to an uncommon degree; nevertheless, the face is not a beautiful one. The artist's other picture is *The Sledge* (102), a Dutch beauty clad in fur-lined satin and a wide hat, and drawing her tight glove on her hand as, leaving her house, she daintily steps in the snow to mount a gaily painted hand-sledge, which waits in charge of a bowing, bare-headed man-servant. There is capital painting throughout this picture, as in the treatment of the lady's garments, and the iron window-rails of the house behind her figure.

M. Vibert is represented here by a scene in *A Courtyard of an Inn, Spain* (115), instinct with the vein of anti-clerical satire which often appears in his pictures, with an equally characteristic touch on the passions and follies of womankind. A buxom damsel is flirting with true Spanish ardour, and with two men, a splendidly clad matador and a better-conditioned, but less fully bedizenized, individual, while her own peculiar priest sits at the side of the place, breviary in hand and

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handbox on knee, sourly observing the carnal influences work against his pious aspirations. The figures are rather dashing than carefully composed, and the expressions are in keeping with this quality of the design, for they are slightly caricatured; the same defect appears in the glittering, not very brilliant or pure colouring; nevertheless, the whole is full of spirit, marked by the painter's happy powers and great skill. It is not so ambitious or so fine a picture as 'Education d'un Prince,' which we have more than once admired, the best work of this now popular class.

By Corot is a glorious landscape, *Evening* (126), figures dancing in a glade before a *temple*, and while the rosy light of evening declines to purple and the grey shadows darken. It has one of the most lovely skies the painter ever gave us, and the whole seems inexhaustible in beauty; it is perfect in sentiment, exquisite in tone, local colour, and keeping, with fine draughtsmanship everywhere—a delightful and pure idyll, and certainly one of Corot's most lovely and precious productions. We must conclude by calling for admiration to M. Madrazo's *The Pigeons* (3); M. Bouguereau's *The Stream* (6); M. Liardo's *Snow Gatherers in Italy* (10); M. Wahlberg's *Night in the Woods* (17); M. Mari's *Dutch Meadows* (27); M. Cortazzo's *The Justice in the Olden Time* (54); M. De Nittis's *May-Day on the Thames Embankment* (59), *Avenue de l'Impératrice* (81), and *The Morning Post* (160); M. Palmaroli's "*Farewell, Mother!*" (76), an Italian funeral scene, and his very excellent and vivacious interior, a lady reclining on a couch in a splendidly furnished and decorated room, while a confidante reads a letter to her; a musician leaning at the wall plays on his guitar; an old footman gravely lifts the arras before a door to admit a *modiste* laden with new finery. The luxurious suggestions of the lady's face and form are entirely in keeping with the inspiration of the school this very brilliant, splendidly lit, and attractive work so happily illustrates. Marvellous skill has here been employed by the most successful of Fortuny's followers, and the work shows, notwithstanding the spottiness of its effect, and the excess of sparkle we remark in its scheme of colouring, a charm which the severest judge will find it hard to resist.—We have also to admire, for the differing qualities they display, the following works: M. Cernaak's *Woman of Herzegovina and Child* (117);—M. E. Van Marke's *Marshes of Bouffencourt* (123);—M. J. Breton's *Harvest Time* (125) and *End of a Day's Labour* (136);—M. Charnay's *Poultry Yard* (129);—M. Brion's *The Christening Day* (130), which was conspicuous in the last *Salon*;—M. C. Daubigny's *The Rising Moon* (131), a very fine landscape;—M. Jacquet's *Marguerite going to Church* (133) and *Forsaken* (168);—M. Diaz's *Approaching Storm* (137), a most impressive landscape, painted with extraordinary vigour;—Corot's *The Landscape Painter* (141);—T. Rousseau's *Landscape, Peasants Washing in a Stream* (152);—Hébert's *Evening* (159), a half-length, of much poetic value;—M. J. Dupré's *The Dark Blue Ocean* (166);—and a beautiful statuette in ivory, mounted with gold, silver, and precious stones, *Cupid Throwing a Dart*, by M. Moreau-Vauthier.

THE SALON, PARIS.

(Third Notice.)

AMONG the landscapes in the *Salon*, there are always many that are striking and valuable, and the *Athenæum* has before now commended to its readers the productions of M. Caillou, who exhibits *Le Soir, dans la Vallée* (No. 328), and *Sous Bois, l'Automne* (329). The former of these gives a vista of a shallow glade, with irregular trees, and a pool in front; the time just after sunset, while the grey mists rise, and the light loses its rosy tinge more and more rapidly every minute; there are pale purple clouds, with edges of warm tints, and the golden radiance of sundown: a picture instinct with a fine feeling for air, remarkable for thoroughly harmonious keeping and conventionalized colour, which is remarkable here where realism in the mood derived from Constable is so com-

mon.—M. Daliphard is another French landscape painter of note to whom we have more than once referred; he maintains the fine qualities of a good style, with effective sentiment, in *Entrée de Village, au Crépuscule—Effet de Neige* (549), which may be used to introduce a distinct class of landscapes as commonly produced on the other side of the Channel, as they are rarely painted here: so rare are they in England that we remember on the spur of the moment but one recent British example of fine quality; there may have been others, certainly not many, but the one we remember is that which Mr. Oakes sent to the Academy a few years ago. The class we mean is that of snow-pieces; these are numerous in the *Salon*, and generally good, for French painters know how to look at snow as a means of colour, and they thus make manifest the scientific part of their education; whereas an Englishman, if he attempts snow—a subject we do not allow to be difficult in itself, and it certainly offers facilities for the lover of colour, as the French have proved,—takes it as part of the sentiment or, as we understand it, the "subject" of his picture, as Landseer did, with very considerable success in that respect, and but indifferent fortune in regard to more purely technical qualities. Landseer's pictures were not, of course, landscapes like those of Mr. Oakes and M. Daliphard, which we have noticed before, and others to which we shall come presently. The picture of M. Daliphard represents a village in a grey evening; a spire rises from behind the bare trees, which in summer probably hide the whole; the light shines between the thinner branches and the gaunt twigs; a grey dome of rain-cloud or snow seems to be closing down on the broad gold bar at the horizon, as if to shut day out at once.—*Les Premières Neiges, à Vitznau* (1757), by M. Robinet, is a charming snow-piece, with that *naïveté* of sentiment we so often encounter in old English landscapes—that is, produced before Turner's time, and much more elaborate and solid than they. An ample, solid, and brilliant mantle of snow lies in sunlight; on the scene, which comprises a woodland road leading to the borders of a lake, a man and cattle are passing away from us, and among the shadows of the trees; the grey atmosphere of the distance and the drawing of the foreshortened shores of the lake are among the most delicately executed things in the whole *Salon*; snow is seldom painted so learnedly and carefully to express a perfect sense of the true character and quality of the material. This is an exceptionally delicate and highly finished instance; in general, snow effects are treated with liberal application of the knife and bigger brushes. We noticed several snow-pieces before. *Religieuses Trappistes revenant du Bois, pendant l'Hiver*, (1758) is another capital example by M. Robinet, the last-named artist.

M. X. De Cock has a well-won reputation for painting sun-lit landscapes: here are two specimens, being *Forêt* (579), a glade of beeches, with thick foliage and dense underwood, suffused by sunlight at the fullest, so that the tall, silver-serpent-like trunks of the beeches alone look substantial, the rest is a maze of greenish fire and shifting shadows. The whole is remarkable for the brilliancy and truth of the colouring, and the effect of the air seen under the boughs containing, as it does, a little vapour; it is greyish, and thus supplies an important feature in the work. This work, charming as it is, is somewhat less substantial than many with which we are acquainted from the same hands. *Vaches* (580) resembles the last-described picture by the same artist, but it is less solid; white, black, and brown cows are near a pool, in strong sunlight and deep shadows, in a rich meadow.—A contrast to this in every respect is another good landscape, by M. Deslandes, *Payage en Seine-et-Marne* (642), a sober day, with a pale grey sky; faint touches of the rose and gold occur here and there on the clouds, and occasional glimpses of pure blue display the firmament; all things seem to stand in the motionless air, the water shines with a bluish lustre, like that of polished iron, the distant surface curving to our left reflects but dimly the neighbouring parts of the landscape;

a large green meadow by the water in front, where the cows feed in so leisurely a manner bears light enough to produce distinct shadows, and this gives character to the picture, which is otherwise an illustration of repose.—M. Dupray's landscape, combining figures, is thoroughly excellent and peculiarly French: the view is over a level, with vast fields extending to the rising ground which hides the horizon; a numerous body of troops, horse and foot, is advancing on a road towards the front; the figures being painted with marvellous and delightful tact and power, such as is thoroughly acceptable to the artistic sense; the character of the march is completely given—its diversified movements, and abundance of incidents which do not affect the unity of the line of troops, while they impart character, vivacity, and assist in producing richness of light, shade, and colour to the long grey, blue, and red line. The landscape is admirably dealt with. The subject is described by the title *Un Régiment de Hussards de Marche dépasse les Convois pour se porter en avant* (729).—M. Protais, often fortunate in this direction, sends *La Garde du Drapeau* (1690), for which we do not care; on the other hand, his *Une Étape* (1691), a capital picture in its way, a line of blue-clad troops marching on a dusty road by ploughed fields, and in open order; a ploughman stays his work to watch the soldiers, a vast, long, and moving line of men extending to the utmost distance; the verdure and foliage are painted with great cleverness, or rather, which is the juster word, skill.—Another road scene occurs in one of the *Salons Carrés*, and rightly enough attracts much attention, some of which is due to its humorous qualities, some to its quaint line of figures trudging and capering on a dusty road, led by a hurdy-gurdy player, who skips after the clumsy mode of his craft. This is M. Perret's *Une Noce Bourguignonne au XVIII^e Siècle* (1622), a procession of figures following the "musician" two and two, and clad in grotesquely "old-fashioned" costumes. The bride and her groom go first, engaged in queerly solemn philanthropy; they are succeeded by other figures of rural personages, whose awkward "airs" and oddly made garments are in keeping with their faces. The dresses throughout are painted with great brilliancy and force; while there is some hardness as to the general colour, the local colours are beautifully treated, but the picture is as innocent of chiaroscuro as a mosaic; otherwise, it is vivid, curious in all respects, and very creditable to the painter. The landscape portion is first rate, much broader in effect than the figures are.

Vistas of roads, being landscapes with figures, occur with unusual frequency in this *Salon*. A splendid piece of sunlight, by an artist of note, who is not without mannerisms in his practice, presents itself to us as the next of this class of works. It is M. Hagemann's *Un Marché au Caire* (994). The street vista is closed by the lofty *façade* of a mosque, comprising alternate bands of deep red and white stones, with pinnacles which rise into the air, against the brilliantly blue sky; the sides of the street are lined with booth-like shops, with their yellow awnings, and, in the midst, rises a lofty tree with scanty grey-green foliage and ashy-coloured, wide-spreading boughs, between which the mosque is visible. The scene is in a flood of white and intense sunlight, in which the many-coloured dresses sparkle, and which causes deep contrasting shadows; it is a fine picture of sunlight, of unusual quality and peculiar value, and there are many instances of care in disposing the minor elements, as with regard to the boughs and their shadows, the figures and the shadows of the awnings, all ably arranged to aid the aerial effect and the chiaroscuro. M. Hagemann sent to the last *Salon* a somewhat similar picture; he now contributes *Les Champs* (993).—*Le Quai aux Fleurs* (903), by M. F. Girard, would attract Mr. Frith, for it has many of the qualities of 'The Derby Day' and 'Ramsgate Sands.' It is a wonderfully splendid example of painting details, with all possible vividness and brilliancy, to the highest pitch of pure, rather cool

sunlight, and it gives with an extraordinarily fresh charm that glittering and delightful scene, with multitudes of flowers in gigantic bouquets and big baskets, numerous sellers, and crowds of girls, women, and children buying the flowers. The picture is deliciously rich in parts, attractive from its wealth of incident and character; the painting is exquisitely luminous, and solid with perfect truth of local colour and effect. We may convey the truest notion of this picture to an English reader by saying that it represents Mr. Frith's style of art in *excelsis*, but it has a fault of which the R.A. was never guilty to anything like the same extent, and very rarely at all; the near architecture, the *quai*, the vista of the street, the distant towers and façades of the palaces are represented in a clear, grey, rather chilly light, not sunlight, and without richness of any kind, either of colour, shadow, or chiaroscuro; whereas the figures are, so to say, alive with sunlight, and the splendour of the flowers is irresistibly charming! As to the painting of details, see the grey dress of the girl on our right, or better, the pale greenish buff over a brown jupon, in the centre figure; and for that precision in which Mr. Frith excelled, see the piles of flowers on the *trotoir*. The same artist sends *Porcs et Dindons* (904), which we missed seeing, that is to say, we were not attracted sufficiently by it to make notes about it.—Another vista of a street is by M. Joris, *La Via Flaminia, Rome* (1103), comprising white garden walls, one side in shadow, the other dashed in the sunlight in a blaze of intense orange: the flowery bank above partakes of the radiance; several figures occupy the scene, being effectively placed, and the whole is extremely solid and brilliant. M. Joris delights in vistas, for he sends another to this *Salon*, being *La Rentrée des Orphelins* (1104); on a country road near Paris, the figures of the children move in parallel perspective, and are clad in white and blue; the children trudge in charge of two white-hooded guardians, dames of the convent; these meet two ladies, who salute them. It is a capital picture—remarkable, like its fellow, for the deftness with which the figures have been placed; it is likewise remarkable for the cool light, the true, broad, aerial effect, the varied designing of the figures, and the graceful spirit of the bowing ladies.

M. Motte, whose very acceptable 'Cheval de Troie' is still in our memories, has chosen a tremendously telling subject for a fresh year's labours, being that of *Baal dévore les Prisonniers de Guerre, à Babylone* (1513), and he has painted it circumstantially in a very elaborate mode, carefully worked out, which would satisfy Mr. Poynter; this, although not the highest element of art, is still a fine one. The effect is that of brilliant oriental sunlight glowing from a blue sky, and the scene is a great square in Babylon, falling on public buildings, lofty peristyles and terraces. In the mid-distance rises the huge rock-hewn statue of Baal, or rather the head, arms, wings, and shoulders of Baal, seen as if issuing from the earth. The mouth of the crouching figure is open, like a cave; and within are terrible red fire and leaping flame; a series of steps with terraces, and figures prostrate upon the latter; and others stationed in groups, prostrate also, are at the sides of a winding way which leads to the mouth from the front of the picture, taking the eye of the observer from the foreground to the centre. A line of naked male captives linked by a chain, which is dragged by elephants that go in fours, compelling the members of each group to keep the fatal road, appears in the centre of the picture. Some of the captives are muzzled, the hands of all are bound behind their bodies; the groups nearer to us are urged on terrace after terrace by the rods of Assyrian soldiers, their bodies are marked by the lashes. Sumptuously dressed women, veiled in gold and silver tissues, recline and prostrate themselves on carpets set beside the way, where stately officers order the march; a band of female musicians, using tall harps and long flutes, appears in a peristyle near

the front; great splashes of blood mark the places of slaughter on the steps before the mouth of Baal. Although a purely objective sort of picture, this is really a telling and commendable one from an estimable point of view; the story is told with perfect success, and high dramatic spirit. Nor is the picture deficient in technical qualities of value, the drawing of the nude figures is excellent, the local colour is just and good, the actions are apt and spontaneous, and the effect is brilliant.—We should not like to say so much for M. Henner's *Le Christ Mort* (1016), a figure which is vulgar, coarse, and harsh, crude and common in modelling, and has exceptionally bad proportions, being altogether a repulsive and unlearned picture. Referring to a picture of the Saviour, let us correct an error in our notice of M. Bouguereau's 'Pietà' (240), of the chief figure in which we, led by habit, named an 'Infant Christ'; of course, the figure is adult, as the context, not less than the title, show.

There are, as usual, but few good humorous pictures in the *Salon*. Among the best of these are M. Chevallard's *Souliers Neufs* (426), an old *curé* struggling vigorously with a new shoe. He is red in the face, and a little angry. *Une Fiche de Consolation* (427) represents a *curé* much disgusted by his antagonist producing a fatal card on the table, and laughing in triumph; a third *curé* stands with his back to the fire, and shares the joy of the victor. The French clergy are the common subjects of laughable pictures here, but they are rarely, if ever, satirized in the *Salons*. It would seem that they only among Frenchmen laugh heartily.—In addition to the above instances, here is another, the work of M. Léo Hermann, and styled *Une bonne Histoire* (1028). Two *curés* are at *déjeuner*, in a comfortable and elegant chamber. One tells a good story to his comrade, and the latter falls back in his chair, rigid with convulsive laughter from head to heels, grasping the seat with one hand, pressing his struggling chest with the other, his features contorted with such an ecstasy of merriment, the whole action being given with so much spirit, that it is hard to forbear a sympathetic laugh. The other *curé* sits, hands on knees and arms akimbo, enjoying his friend's delight, and sharing the emotion in a less degree. The flesh here is too black and hard, the painting throughout is metallic, but not without brightness, and wholly solid and careful in execution. It is really a first-rate piece of humour, not soon to be forgotten, and of the heartiest sort.—There is much humour and character, but not much movement or spirit, in the design of M. E. Fichel's *Une Fête Foraine en 1776* (786), a crowd of quaintly-dressed figures in a fair, walking, talking, eating, and playing before a range of booths of dancers and performers of feats of strength and sleight-of-hand; the figures are carefully designed and well handled, the picture glows with the full, soft, and diffused light of day. The dancer on the tight rope, represented on the show-boards outside one of the booths, appears to be an anachronism in a picture referring to 1776. More than half a century before that time this particular saltimbanque flourished in French and Low Country fairs, as existing engravings testify, his popularity can hardly be supposed to have endured for more than two generations.—French painters know so well how to make subjects of domestic labour, and the particular one chosen by M. Billet, *Une Source à Yport* (182), is so attractive in itself, as combining varied actions, many opportunities for rich colour, daylight, water, and landscape, that we cannot wonder at its being frequently depicted in the *Salons*. In the picture before us a group of women are washing garments in a stream which runs among rocks, and over the shore covered with bright-green weed, to the sea. The figures are finely relieved against the silvery-grey and the blue waters which break in a shining line of foam in the distance. This is a very good picture, illustrating some of the mannerisms of its class, as well as the tact of French painters, which enables them to vary the materials at their hands. Thus, what is truly a

work of art is made, with due skill in respect to colour, lighting, light and shade, tone, and composition.—M. Castiglione's *Tête d'Étude* (362), a girl in a red dress, and laughing, has a frank, vigorous rendering of the expression. A fresh morbidezza occurs in the handling of the flesh. The colour is in a large, bold style, well worthy of study as a successful painter's effort.—If the picture had had a subject, we might have grouped M. J. V. Chavet's *Le Repos* (416) with the productions of MM. Saintin and Toulmouche. A lady in a blue dress reclines on a crimson sofa. The colours are delicately harmonized, and the textures beautifully painted; the draperies and the flesh are charmingly drawn, with that graceful tact and in that elegance which hardly exist out of France, and are so common in works of pure *genre*, which, derived from the Dutchmen, Metsu, F. Mieris, and the like, was refined by the influence of Watteau and Pater, and has been carried to the pitch of perfection by the moderns, MM. Meissonier, Plassan, and M. Chavet himself, among whom MM. Toulmouche and Saintin are by no means the finest artists. 'Le Repos' is as delicate as a miniature and very broad, but it is a little hard. The *Portrait of Mlle. D.*—(415), by the same, a lady, in a blue dress, seated, is almost as acceptable as its neighbour. We should like to see how M. Chavet, who has inherited much of the spirit, not the style, of Watteau, would deal with female nude figures, which he has not, so far as we know, exhibited. The style and feeling of his works promise beautiful results. Another point is suggested by the graceful practice of French portrait painters, illustrated by the title of the last-mentioned picture. The Catalogues of the *Salons* seldom contain the names of the sitters, especially of ladies who are not notorious, and very rarely indeed, when the pictures are designed for the pleasure of families. If the Royal Academicians insisted on a similar reticence, doubtless one of the strongest inducements for the exhibition of mediocre portraits, those plagues of the critic, would be dissipated, and yet the trade might not be impeded. Young and middle-aged ladies, who are rudely said to be "in the matrimonial market," would hardly like this; but it would be well to consider the point. This practice, which never existed in France, is comparatively modern in England. The portraits of ladies exhibited by Reynolds, Romney, or Gainsborough seldom bear the names of their subjects in the catalogues of the exhibitions to which the artists respectively contributed. We believe the practice began in Lawrence's time, and is due to the tawdry taste of the Regency.

From a portrait to a picture of the painting of a portrait, especially if the latter is made to serve as a subject, and the work itself have good and original qualities, is surely no great step for a critic to take. Here let us introduce to the reader M. Torrent's *Le Portrait du vieux Supérieur* (1552). A mediæval Flemish artist is painting, in a dark, furred gown and red cap, his face worn with many a day of hard study, his eyes having that blurred look which tells so pathetically of overwork, and his fingers move slowly and cautiously over the panel, near to which he has brought his lean, old, and faded visage. He is diligently depicting the features of the old monk in a white dress, of whom, his days being numbered, the convent desire a portrait, and who, half reclining, the frock telling of his nerveless limbs, and the attitude expressing his feebleness, is here fumbling with fat fingers at a rose, before the bird-like eye that watches in the painter's withered face. Silent, with hands folded before him, is the gaunt figure of a young monk, attending "le vieux Supérieur." One likes a picture of this sort, because there is good stuff in both subject and design. As to the painting, it is of grey, deep, rich tones, sober and dimmed, as the sentiment suggests. The same artist sends *La Vierge au Lis* (1553), which we have missed seeing.—M. Chartran has put admirable expression into his capital picture. A quaint touch of humour pervades it, and it is extremely

striking person posed the b Louvre Staffor instant Coun many lection to ha look o to avo behind turn of obviou question womei cunning safety. soldiers though faces w have so as if e was not has hit trait of so aptl broadly complete stands o is it.— sort her M. Cat very nob of charac whose n chand i a fine pic spiritedly it is not it repre it is not sparkling be.—M. very diff Pillage the last, house, str caskets a in a passi doubled f fessional child. It design, re in genera way in w plenty, is breadth to Messrs pounds, o colour dra Isle of M bourne A Trent, and The sar 20th inst. drawings for the M C. Fieldi figures, 10 cows, 58. Pinwell, T Pet Lamb J. W. O 105; Twil with angle Dordrecht, Shower, 3 Another p The Gipsy Dresden, 52.—Cople

striking, although obviously but a portrait of a person whose features suited the character proposed for representation. Any one familiar with the heads, drawings of which exist in the Louvre, British Museum, at Castle Howard, Stafford House, and elsewhere, will understand instantly what is intended in *Gentilhomme de la Cour de Henri II.* (406). The artists of the many drawings which, in some of these collections, bear the name of Clouet III. seem to have lived when it was advisable to look out for a stab in the side, and be ready to avoid sudden pinning of one's arms from behind. There is a sidelong, quick, yet furtive turn of the eyes, as the vision seems directed under the low-held upper lids. This is very obvious in the male portraits of the time in question; it is sometimes marked even in the women's faces, but there it takes an aspect of cunning rather than of watching over personal safety. Even Du Montier's portraits of French soldiers, *gens de société* and *dames de la cour*, though referring to another generation than those faces which Clouet III. is said to have drawn, have something of the same significant glance, as if even then the influence of the Medici was not forgotten nor unfelt. Now, M. Chartran has hit on this heedful look in an admirable portrait of a gentleman, in old French costume, which so aptly bears the above name. The flesh is broadly and finely painted, with thorough solidity, complete drawing, and solid modelling; the head stands out like the life, so vigorous and brilliant is it.—There is fine painting in heads of another sort here, *Vaillant, Renfort, Souillard* (366), by M. Cathelinaux, dogs' heads, executed in a very noble style, reminiscent of Velasquez, and full of character.—M. Codina-Langlin, a Spanish artist, whose name is new to us, contributes *Un Marchand à la toilette, en Espagne* (451) showing a fine piece of green brocade to some women. It is spiritedly designed and competently painted, but it is not equal to the standard of the school which it represents here, the new Italo-Spanish school; it is not clean enough in the colouring, nor so sparkling as we expect to find such a picture to be.—M. Casanova has a sensational picture of a very different kind, being *Les Victimes d'un Pillage* (350), which is curiously different from the last. Soldiers have taken possession of a house, stripped and bound the master, seizing his caskets and goods before his face; his little boy, in a passion of rage, defies the plunderers with his doubled fist. The soldiers look on with true professional coolness, and some admiration for the bold child. It is an animated and highly dramatic design, remarkable for vivid and brilliant painting in general, and particularly so for the sparkling way in which the *bric-à-brac*, of which there is plenty, is treated. It lacks keeping, repose, and breadth to be a complete picture.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 19th inst., the following water-colour drawings by H. Gastineau:—Peel Castle, Isle of Man, 131; Carlingford Abbey, 52; Sherbourne Abbey, 79; Confluence of the Humber, Trent, and Ouse, 58; Oystermouth Bay, 75. The same auctioneers sold, for pounds, on the 20th inst., the following pictures and water-colour drawings:—Drawings: J. Hardy, jun., Waiting for the Master, 77; G. Barrett, Richmond, 63; C. Fielding, A Lake Scene, with cattle and figures, 168; A Landscape, with a peasant and cows, 58. Another property—Drawings: G. J. Pinwell, The Great Lady, 152; F. Walker, The Pet Lamb, 105. Another property—Pictures: J. W. Oakes, A Coast Scene, with boats, 105; Twilight, 105; H. Dawson, A River Scene, with angler, 126; E. Hayes, Dutch Boats off Dordrecht, 210; J. W. Oakes, The coming Shower, 367; E. Hayes, Muirhead Pier, 173. Another property—Drawings: F. W. Topham, The Gipsy, 63; S. Prout, The Zwinger Palace, Dresden, 54; F. Goodall, A Scene in Brittany, 62; Copley Fielding, Fairlight Downs, 252; E.

Duncan, Overtaken by the Tide, 199;—R. T. Waite, The Spring, 115;—Sir Edwin Landseer, Dead Stag and Hound, 178. Pictures: G. P. Chalmers, Running Water on the Esk, 315;—Sir E. Landseer, A Favourite Dog, 241;—E. Frère, The Young Seamstress, 262;—C. Troyon, A Landscape, with cattle, 945. Another property—Water-colour drawings: D. Cox, Lancaster Sands, 105. Pictures: D. Cox, From the High Road to Bardon, looking towards Bolton Bridge, 157;—F. Goodall, Figure at a Doorway, Cairo, 147; Head of a Nubian Girl, 147; A Gate at Cairo, 105; A Watering Place, with Camels, 147; On Guard, 147;—Alma Tadema, Proclaiming Claudius Emperor, 441;—J. Linnell, A Gipsy Encampment near Redhill, 152;—J. Stark, A View at Thorpe, Norwich, 147. Another property—Drawings: H. Campotosto and E. Verboeckhoven, Summer Time, 157; A Moment's Rest, 63;—J. D. Harding, An Italian River-scene, with boats and figures, 68;—F. D. Hardy, The Student, 58;—R. Ansdell, A Retriever and Pheasant, 94; A Pointer and Black Cock, 94;—E. C. Barnes, "Private Communications," 60;—E. J. Niemann, A View in Surrey, 75;—P. Nasmyth, A Landscape, with a cottage, figures, and sheep, 84.

The collection of pictures, and other art treasures, of the late Mr. C. R. Ruhl, was sold at Cologne, on the 15th inst. The following prices were realized, in pounds:—Meister Wilhelm, Madonna, with Saints, 451;—N. Berghem, A Shepherd Boy, 338;—Van Goyen, A River Landscape, 300;—Van der Helst, A Portrait, 465;—Hondekoeper, Poultry, 540;—A. Cuypp, A Landscape, 330;—Van der Neer, A Winter Landscape, 370;—D. Teniers, jun., An Interior, 289; A Picture, 485;—Andreas Achenbach, A Landscape, 525.

Fine-Art Gossip.

WE are glad to learn that immediate steps are about to be taken to protect, as was suggested some few weeks since in these columns, the fine old tiled pavement in the Chapter House at Westminster.

WE have received from the Society for Photographing Relics of Old London six capital views of "The Oxford Arms," Warwick Lane, now destroyed, one of the few old inns of the kind remaining within reach of the Society, the existence and purposes of which we explained some time since. These are excellent photographs, made by Messrs. Bool, Warwick Street, Pimlico, and well mounted on French grey boards. The galleries of the old inn have an extremely picturesque appearance, with their projecting sun-shades of feathered boards. We do not believe the balustrades are by any means so old as the building, or the galleries to which they served as guards; probably the pillars supporting the galleries were older. It is said that this inn was much frequented by Roman Catholics, and that a certain back door was useful in facilitating the escape of such persons from the search of mobs; and that a clause in the lease of the house forbade the shutting up of this means of exit. We are thankful for the photographs, and heartily wish success to the Society, the operations of which might well be extended, we think. Why not give us views of famous London sites, such as Hogarth's house, Dryden's house, Reynolds's houses, Newton's house, and whatever relics of glorious names survive?

THE Committee appointed for the purpose of making the requisite arrangements for the opening of the Art gallery erected for the benefit of Liverpool by Mr. Alderman A. B. Walker, have decided to "inaugurate" the building by a Loan Exhibition of Pictures and other Works of Art, principally from collections in Liverpool and its neighbourhood. It is proposed that the Exhibition shall open during the month of September, and remain open to the public for about two months. The utmost care will be taken of all works of art sent for exhibition, and experienced and competent packers and hangers will be

engaged to receive and deliver the works of art placed at the disposal of the Committee.

MUSIC

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—NEXT CONCERT, MONDAY EVENING, May 29, St. James's Hall, Eight o'clock.—(Overture, J. S. Bach; Concerto for Violin, Beethoven (Violin, M. Henri Wieniawski); Dramatic Symphony, Rubinstein (first time of performance); Overture, W. Tell, Rossini; Vocalists, Miss Marie Duval and Mr. W. H. Cummings.—Stalls, 10s. 6d.; Reserved Seats, 7s.—Tickets, 5s. and 2s. 6d.—Stanley Lucas, Weber & Co.; at the Music-sellers'; and Austin's, St. James's Hall.

RUBINSTEIN'S LAST PERFORMANCE THIS SEASON; also PAPIET, TUESDAY, May 30, at the MUSICAL UNION.—Tickets, 7s. 6d.; to be had of Lucas & Olivier, Bond Street; and Austin's, St. James's Hall.

MUSICAL UNION.—PROGRAMME, TUESDAY, May 30th, Quarter-past Three, St. James's Hall.—Quartet, "God Preserve the Emperor," Haydn; Grand Trio, Op. 70, in D, Beethoven; Quartet, Andante and Scherzo, Op. 51, Mendelssohn; Piano Solo, No free Admissions without a Ticket. Visitors can pay (Regent Street Entrance) at the Hall.—Director, Prof. ELLA, 9, Victoria Square, S.W.

ELEMENTARY WORKS.

Piano and Singing, Didactical and Polemical, for Professionals and Amateurs. By Frederick Wieck. Translated, for Madame Clara Schumann and Miss Marie Wieck, by H. Krueger. (Chappell & Co.; Aberdeen, H. Krueger.)

A Treatise on Musical Form and General Composition. By the Rev. F. A. Gore Ouseley, Bart., M.A. (Clarendon Press.)

The Philosophy of Voice; showing the Right and Wrong Action of Voice in Speech and Song. To which is added, the Basis of Musical Expression. By Charles Lunn. (Baillière, Tindall & Cox.)

Eighty Musical Sentences to illustrate Chromatic Chords. By G. A. Macfarren, Mus.Doc. (Cramer & Co.)

Musical Development; or, Remarks on the Spirit of the Principal Musical Forms. By Joseph Goddard. (Goddard & Co.)

ALTHOUGH educated for the Church and ordained, Friedrich Wieck, in his early career as a professor of music in Leipzig, was famous as a composer of dance-music, and especially of "Polonaises" for the pianoforte. He found this kind of work more profitable than preaching. After being a pastor and delivering one sermon, he turned private tutor. His next step was to become a pianoforte manufacturer; and this pursuit led to his professorship, as he came in contact with Beethoven, Czerny, Hummel, Meyerbeer (in his youthful days, a great pianist), Ries, &c. When Herr Wieck settled down in Leipzig, his method of tuition soon made his name; and his success was confirmed by the extraordinary skill of his eldest daughter Clara, who, at ten years of age, was a star of the first magnitude in the chief cities of Germany. Another illustrious pupil was Robert Schumann, who was married to Clara Wieck in 1841. Another daughter of the Professor was Marie, now resident in Dresden. Wieck had much the same position in Leipzig that Moscheles enjoyed so long in London; that is, he kept open house for a circle of distinguished artists and amateurs. Mendelssohn, Moscheles, the late Mr. Chorley, and others have described the agreeable *soirées* at the hospitable house of Wieck, who, at Dresden, where he removed in 1844, renewed the musical meetings of Leipzig. One of Wieck's pupils was Hans von Bülow, who has always acknowledged his obligations for the "firm foundation" to quote his own words, in a letter dated in 1863, laid by Wieck—"teaching my ear to hear, and impressing my hand with rules according to law, with logical order, who raised up my mind from the twilight of unconsciousness to the clear light of consciousness," &c. In 1846 Mendelssohn tried to tempt Wieck to accept a professorship at the Leipzig Conservatory, which he declined; and Moscheles was nominated. The celebrated Sontag also wanted Wieck to found a Singing Academy, as she styled him the first singing-master of his age. On his eighty-sixth birthday, the "Wieck-Stiftung" was established in his honour at Dresden, the object being to aid Art-students requiring aid and support. Wieck died on the 6th of October, 1873, in his eighty-eighth year. He has left 'Studies and Exercises for the Pianoforte and Singing,' edited

by Fräulein Marie Wieck, songs, and other compositions; but of his 'Clavier und Gesang,' which his two accomplished daughters have allowed to be translated by Mr. H. Krueger, of Aberdeen, enough has been already said above to justify fully the production of the English version. Herr Wieck wrote in the *Signale für Musik* and in the *Neue Zeitschrift für Musik*. He assumed the *nom de plume* of "Das"—the anagram of "Der Alte Schulmeister." The translator might just as well have retained the "Das" of the "old school-master," instead of adopting a meaningless "that." There are nineteen chapters, filling some 128 pages, which give the air of a mere brochure to the work; but it has infinitely more significance and value than a merely elementary instructor, for it is most amusing as well as instructive. A more complete manual for pianoforte-playing has never been issued. The author dives into the interior of the instrument; he explains the use of the pedals; he develops the marvels of manipulation; he lays down the rules of deportment in the act of execution; and he lets you into the secrets of a sound style. His manner of combining vocalization with the singing of the pianoforte is very ingenious. Wieck tells the modern composers of his country that they understand too little of solo singing, and that until they study it as exemplified by Haydn, Mozart, Gluck, Spohr, Werter, Weigl, Weber, Meyerbeer, Rossini, Donizetti, Bellini, &c., they will preach to deaf ears with their erudite operas. Lady-singers do not want to destroy their voices with difficulties which cause them to scream by over-exertion; he suggests that voices are not made for instruments, and recommends vocal writers to study the 'Sonnambula' and 'William Tell'; he protests against their egotism and their erudition, and insists upon the study of Italian scores. His fifth chapter, on "Opera Administration," comes most opportunely: it is worthy of perusal not only by singers, but also by composers and impresarios. The ninth chapter, on "Singing and Singing-masters," and the sixteenth chapter, "Artists alone have ever been to blame for the decay of Art," are also entitled to the attention of vocalists and their trainers. Wieck is somewhat dogmatic and dictatorial at times, and he is inclined to exaggerate the evils of concert-giving: there is much humour in his writing, which, if now and then garbulous, is relieved by sound sense and by his long practical experience of the artist-world. The translator apologizes for his English, on account of the originality and difficulty of the author's German; but, on the whole, his general fidelity atones for the shortcomings of his style, and no excuse was required for giving a frontispiece with the portraits of Friedrich Wieck and his daughters, Madame Schumann and Fräulein Marie Wieck. The work is nicely printed, and, as it is published at a moderate price, it ought to have a wide circulation; it is not every book of instruction which can combine with excellent tuition so much interesting information.

Prof. Ouseley has issued his treatise to supply, as he states, an "acknowledged want, and to be a sequel to the author's work on Harmony and Counterpoint." If we had not known that the Professor is the composer of two oratorios, of some good church music, and of some well-developed fugues, we should have felt much mistrust of his learning after reading his notions of form. The volume contains little beyond what has been already printed in catechisms, by Hamilton and others, and to a much greater extent by Czerny, Marx, Reicha, and other foreign writers on music. Dr. Ouseley tells us melody-making demands a genius, for it is a gift, not an acquired power. It is true that melody is the poetry of tones, and as it is not easy to make a poet, it is not easy to make a melodist; but since there is a law or a rule for everything, the musician can be created, but not with such a minimum of information as is to be found in the treatise. The student who strives to concoct a symphony, a concerto, or a sonata on the system of symmetrical melody laid down by the author will be sorely puzzled. The Professor refers, indeed,

by way of apology, for the absence of suggestions how to score, to his former productions. It is of no kind of use to tell a pupil that, in form, concertos differ in no respect from symphonies, sonatas, and chamber-music: what the learner would wish to be told is how to set to work to produce those various kinds of composition; how to invent as well as how to construct; how to start with a theme, and how to develop it. Prof. Ouseley says the student must not do this or that: what the student needs is to know how to do it; and there is no information on that point. Rules half-a-century old are not of much use in the present day, as musical ideas in lyrical forms may be expressed by shorter and surer processes; but these the Oxford Professor has failed to discover and turn to account. Even for accepted rules, he admits the exceptions made so frequently by great composers that he ought to have cited and exemplified such departures from the grammar of art. When Beethoven was warned that in his scores he had taken liberties with existing rules—he only replied that he (Beethoven) made his own. But then every musician is not a Beethoven.

Mr. Lunn's third edition of his 'Philosophy of Voice' is more suited for educational purposes than the original volume, as he has excised much of the physiological portion. The author is evidently a thinker, and is careful and conscientious in developing his theories, which are, in many points, original. Professors of singing may derive some useful hints. About the proper education of the human voice, there always have been, and are likely to be, the most conflicting opinions: there is no temptation to enter here into the details of Mr. Lunn's system, as we have no desire to provoke a controversy between the medical and musical professors. The subject of training is treated with ability by Mr. Lunn, and public speakers, as well as vocalists, will find his teachings of use, even if they cannot subscribe to all his views.

Prof. Macfarren's 'Musical Sentences' are a declaration in favour of Alfred Day's harmonic theory, which the colleagues of the composer some years since, at the Royal Academy of Music, asserted was heterodox; but the principal of the institution now issues his confession of faith, avowing his implicit belief in the Day crotchets, identifying with every key the twelve notes of its chromatic scale, and striving to prove that, as concords or as discords, they are all essential to the tonality. But will Dr. Steggall, Mr. Sullivan, and the other professors of harmony and composition agree with Dr. Macfarren? What will Mr. C. E. Stephens, who has written an essay on the fallacies of Day's notions, say to the adoption of them by the Royal Academy principal? And what a conflict there will be between the mathematicians and the musicians! Mr. Macfarren's 'Eighty Musical Sentences' will be provocative of thousands of words of controversy.

Mr. Joseph Goddard's interesting volume is, as he states, "an æsthetic investigation, in which an attempt is made to show the action in music of certain laws of human expression; to point out what are the spiritual aims of the chief forms of composition, and the broad principles upon which they should be constructed." We call attention to Mr. Goddard's speculations upon abstract sentiment in composition, and his explanations of the influence of fine music, because, while he steers clear of technicalities, his assumption that emphasis and phrase in language "are rudimentary effects of rhythm and phrase in music" is ingenious, and it might have suggested to Prof. Ouseley a very different mode of writing a treatise on 'Musical Form.' The chapters on the intellectual position of instrumental music, on the basis of the literary as well as musical plan of an opera, and on the composition of oratorios, will assist students in their desire to attain genuine expression in their harmonious and melodic effects.

MEYERBEER'S 'ROBERT LE DIABLE.'

Or the professors and amateurs who listened, last Saturday night, to the music of 'Robert le

Diable,' at Her Majesty's Opera, in its Italian adaptation, few were present at the first representation of the work, at the Académie Royale de Musique, on the 22nd of November, 1831. No one, however, who can call to mind that memorable night will forget the intense impression produced on the audience. It was an evening of emotions. First, there was an accident, which might have cost Mdlle. Dorus, the Alice, her life; another one placed in peril the existence of Mdlle. Taglioni, the Abbess; and then, in the last act, Nourrit, who was the Robert, fell into the trap, down which Levasseur, the Bertram, had descended to the lower regions. Fortunately, no one was hurt; but the escapes were miraculous. Madame Cinti-Damoreau was the Princess Isabel. Of this great cast, Mdlle. Taglioni survives. The connoisseurs who promenaded between the acts in the foyer may remember the animated discussions, and how one opponent, more vehement than the other disputants, was silenced by the emphatic declaration of Fétis, the historian, "the opera will go the round of the world." The prediction was verified. 'Robert le Diable' is a standard opera in the *répertoires* of the great theatres in every part of the world devoted to the lyric drama. The production was more than a revelation, it was a revolution in Art, the foundation of another order of composition for carrying out the theories of Gluck. Meyerbeer started a system as strikingly novel and influential as that which Mozart and Beethoven previously had promulgated. Admitting the fundamental principles of the lyric drama, that the singing voice and orchestra may realize emotions as vivid as those of the speaking drama, Meyerbeer opened a new world, so to speak, inasmuch as he marked the individuality of the respective characters, and he caused the chorists to join naturally in the incidents. Thus the music allotted to Alice, in its simplicity and in its almost pastoral form, is essentially different from the part assigned to the Princess; then again contrast the rusticity of Rinaldo with the princely strains of Robert, and, more remarkable still, how strongly individualized are the strains sung by Bertram. As for the choral portions of the score, what an animated picture of the rollicking gaiety of camp life is presented in the first act; how courtly is the choral tone in the second and fourth acts; how characteristic is the demoniac orgy of the third act; and how solid, imposing, and devotional is the church music of the last act! Than the temptation orchestration of the nuns in the ruined abbey there is nothing in the whole range of operatic music more captivating and inspiring. The *ensemble* of the score is alternately romantic, realistic, and ideal; the combinations are poetical and dramatic; the solos or soliloquies reveal the innermost feelings of the principals, and with all this luxury of never-ceasing melody the instrumental undercurrent is picturesque, skillful, and fanciful, eminently descriptive and natural, and yet the voices are sustained and the balance of sound is preserved, the instruments doing duty as the proper period in the right places. What suggestiveness there is in the air in which Alice tells her mission to Robert, and in the passionate appeal Isabel makes to him when restored by his spells to animation!—these two numbers alone suffice to show the genius of the composer. Can such a system of operatic writing be superseded by the sacrifice of the voice in favour of instrumentation?—is grand declamation to be displaced in the recitatives?—is sensibility to be sacrificed for dryness and ugliness? Is it not proved in the score of 'Robert le Diable' that the fantastic school can be tuneful and symmetrical?—that the most severe forms of art can be combined with inspiration and poetic colourings? The secret of Meyerbeer's success is that he has the faculty of developing with surpassing skill sentiments of a totally opposite nature, and turning to the most effective account all the peculiar resources of orchestration, and by such appliances he photographed his various portraits in vocal notation, which was graphic and palpable. His effects arise from vocal and instrumental com-

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binations, and not from separating them, to make one branch override the other. The resources of musical science avail little if not accompanied with fancy and imagination, and, owing to his possessing those gifts, Meyerbeer gave to the world the thrilling effects in 'Robert le Diable'; his novel system formed the basis of his subsequent successes in other operas; his point of departure was to go beyond the ordinary style of accompaniment of the modern Italian school, and to vary the melody so that each character had a physiognomy of its own. His operas require artists of the first force, well-trained chorists, and a band of experienced executants. The last-mentioned condition was certainly fulfilled on the 20th: never do we recollect since 1831, when Habeneck conducted in Paris, such splendid playing as that under the direction of Sir Michael Costa; not a point was missed by the instrumentalists; their attacks were incisive, and their observance of the *nuances* was most remarkable. As the choruses are mainly dependent on the male voices, and these in the Drury Lane body are excellent in quality, their portion of the execution went admirably, and their training reflects credit on the chorus-master, Signor Apariti. Praise is also due to Mr. Weist Hill, in the direction of the ballet music; Madame Lanner mimed and danced the Abbe to perfection; and the grouping and action of the *danseuses* were graceful and spirited. The cast *quod* the principals was not so satisfactory. The singing of Madame Christine Nilsson, for whom Alice is physically and artistically so well adapted, was excellent in many respects, and will be still more perfect if the voice is not forced; her acting in the scene of the Cross and Cavern was most effective. The new-comer, Mdlle. Von Elsner, German by name, but who is American by birth, is a failure; she is a pupil of Madame Viardot, and her style is good as to the production of the voice and as to phrasing: her scales are neatly done; but the *timbre* of the voice is anything but sympathetic; it is thin, shrill, and metallic; in short, to speak plainly, it is disagreeable: and she does not seem used to the stage. Signor Stagno acts so finely Robert that it is a pity his physical powers fail him so frequently; his low notes are unexceptionable, but the high ones show signs of fatigue; his best scene was in the duet with Bertram in the cavern, and his pantomime in the ruined abbey during the temptation was easy and graceful. Herr Behrens walked through the part of the fiend-father without giving any indication of the satanic influences which weigh on Bertram. His best bit of singing was in the unaccompanied trio (with Madame Nilsson and Signor Stagno), in the third act. It is to be hoped that to Herr Rokitanaky will be assigned Bertram, as the terror of Alice requires justification, and this was not shown last Saturday. Signor Rinaldini's singing and acting of Rambaldo was one of the most finished displays in the performance.

HERR RUBINSTEIN'S RECITALS.

The pianoforte compositions, illustrated by the Russian pianist at his third recital, on the 16th, were by Schubert, Beethoven, Mendelssohn, Chopin, Schumann, besides three of his own productions. Commencing with the immortal song-writer, the piece played was Op. 15, in c major, the first of four fantasias by Schubert, the other ones being Op. 78, in g; Op. 179, in the same key; and Op. 103, in f minor, for four hands; the last-mentioned fantasia having been arranged for orchestra by Dr. Von Sonnleithner after Schubert's death, an example followed by Herr Joachim, who scored the pianoforte duet in c major, Op. 140, and also by Dr. Liszt, who arranged Op. 121, 'Marches Caractéristiques,' for orchestra. Herr Rubinstein probably chose Op. 15 from its massive symphonic proportions, for these tempted Liszt to instrument it for the orchestra. Schubert dedicated Op. 15 to a pianist, Liebenberg de Zetten, who must have had marvellous mechanism if he could have conquered its intricacies with the masterly ease of the performer of last Tuesday. The fantasia is most trying for the

left hand; with all the wildness and diffuseness peculiar to the composer, Op. 15, amidst its avalanche of overwhelming complexities, is signalized by touches of melody with which the Lied minstrel intermingles his most abstruse conceptions. Following this stormy fantasia came, in striking relief, the Sonata of Beethoven in c sharp minor, sometimes numbered Op. 26, but which is No. 2 of the sonatas the composer termed 'Quasi una Fantasia,' No. 1 being in e flat. The c sharp minor was dedicated to the Countess Giulietta Guicciardi, one of Beethoven's flames, and, as usual, he vented the non-recognition of his love in a sonata, to which the title 'Moonlight' has been appropriately added, for it is dreamy and sentimental, the opening *adagio* being, indeed, all tears, like Niobe; the *allegretto*, in d flat, is more soothing; but in the *finale*, the *presto agitato*, the fiery impulses of the composer break out with prodigious energy. Mendelssohn composed three Variations Sérieuses—No. 1, d minor, Op. 54; No. 2, in e flat major, Op. 82; and No. 3, in b flat major—all written in the same year (1841). Herr Rubinstein selected the eighteen variations in d minor on a simple theme, treated with the ingenuity and vigour of the gifted composer of the Songs without Words. Two lovely Nocturnes and an awfully intricate Polonaise were executed, to display the passionate temperament of the Polish pianist and the strong national feeling of the patriot, for such was Chopin, the founder of a school of his own in pianoforte composition. The 'Carnaval,' by Schumann, Op. 9 ('Scènes Mignonnes'), is one of his most characteristic pianoforte pieces, full of piquant points, fanciful imagery, and vigorous passages; the 'Marche des Davidsbundler contre les Philistins' is conceived in a satirical spirit, reaching burlesque without caricature. Herr Rubinstein began his own works with a *suite de pièces*, comprising a stately Sarabande, a Passepied, a Courante, and a Gavotte; the three first movements were close copies of the sonata forms of the old masters, the Gavotte had a more modern type. The Romance which followed is a charming song without words, graceful, refined, and melodious. The reciter of the day terminated a performance of over two hours with an Etude, in which he seemingly concentrated digital difficulties which would appear impracticable for any artist who is not gifted with the enormous physical powers of the Russian pianist. How his fingers and hands could sweep over the keyboard in a whirlwind of chromatic runs and chords, with the certainty achieved, is inconceivable. The eye could not catch the mode of this wondrous execution. Such an exhibition of manual dexterity, however, would not be acceptable, unless it was known that the player, with a giant's strength, possesses a most delicate and velvety touch; and that thundering as are his *fortissimos*, he can realize the softest phrases when these are required. Over impulsiveness is one of the faults ascribed to Herr Rubinstein; but it should be recollected whenever non-emotional music is executed by him, how rigid, exact, and perfect are his readings. He has the organ of touch in such a degree, that he applies this great gift, one of the most wonderful of the senses, to the varied schools of composition he illustrates. It is not requisite to refer specially to the almost unprecedented scene in St. James's Hall at the third recital. The excitement was at fever height, and vented itself in incessant cheering, not ordinary applause, from a vast audience, which filled the hall to overflow. The fourth recital was given last Thursday, and the final one will be next Monday, the 30th inst.

CONCERTS.

The third movement from the Symphonic Tone-Painting, Op. 10, by Herr J. Rheinberger, which he names 'Wallenstein's Lager,' has been suggested by Schiller's Trilogy. The composer, in a species of Scherzo in two-four time, seeks to depict, and not unsuccessfully, the incidents of a camp-life; a national melody, 'Wilhelmus von Nassau,' is interwoven, a tune of the Reformation,

which the composer contrasts with the 'Kapuzinerpredigt,' as if in mockery of the Capuchin priests. These themes constitute sufficient points of interest to make us wish that the symphony had been presented in its entirety. What Coleridge declined to translate, the musician has sought to illustrate by notation. This quasi-scherzo was introduced at the first Morning Concert of the Philharmonic Society on the 22nd inst., in St. James's Hall; the symphony was Beethoven's Pastoral, and the overture the ever fresh and captivating 'Naiades' of Sterndale Bennett. Herr Halle played Mendelssohn's Serenade and Allegro Gioioso, and Chopin's Nocturne, No. 18, in e major, and Grande Polonaise in a flat. The vocalist was Madame Trebelli-Bettini, who sang the 'Pensa alla Patria' of Rossini, and a Romance by Dessauer, 'Le Retour des Promis,' the last solo being redemanded. Mr. Cusins was the conductor.

The performance of Beethoven's popular sonata, in a minor, dedicated to Kreutzer, by Herren Rubinstein and H. Wieniawski, at the Morning Concert of the last-mentioned violinist in St. James's Hall, last Saturday, was the sensation of the programme; each movement was enthusiastically applauded. The *bénéficiaire* performed Tartini's 'Trille du Diable,' a Réverie by M. Vieuxtemps, and his own Polonaise, No. 2, and the Russian pianist played three of his own compositions—Miniatures, a Barcarolle, and Valse Caprice. Haydn's Quartet, in f major, was executed by MM. Wieniawski, Wiener, Holländer, and Lasserre. Mdlle. Thekla Friedländer sang airs by Bach, Schubert, and Herr Brahms.

At the third Matinée of the Musical Union, on the 23rd inst., the classical selection comprised Haydn's String Quartet in g, No. 81, the last but one of his complete quartets, No. 83 being left unfinished; Mendelssohn's Pianoforte and String Quartet in b minor, Op. 3, No. 3; and Schubert's String Quartet in d minor (posthumous). Haydn was nearly eighty when he wrote No. 81, and Mendelssohn was only nineteen, when he composed the b minor, Op. 3, and it would be difficult to decide which musician—the patriarch or the youth—was the more inspired. As is usual in Schubert's productions, the Lied prevails in the d minor quartet. The executants (strings) were Signor Papini, MM. Wiener, Holländer, and Lasserre; the pianist was the young Austro-Italian from Trieste, Signor Breitner, a pupil of Herr Rubinstein. The solos selected by Signor Breitner were Bach's Prelude in a minor, a Mazurka in the same key, and an Etude, in c major, by Chopin; and a Mélodie in a minor, and Valse Allemande in r, by his master. The new pianist, who played here last season, has gained in delicacy of touch, whilst his manual dexterity is as striking as ever. He is very young, and has yet to gain the individuality in style which will place him in the front rank of expert executants. His most successful display last Tuesday was in the *finale* of the Mendelssohn quartet, a most brilliant movement, exacting powerful manipulation. Next Tuesday Herr Rubinstein will be the pianist, his final appearance this season.

Madame Christine Nilsson kindly gave a Morning Concert on the 24th inst., in St. James's Hall, with the aid of Mesdames Tietjens and Trebelli-Bettini, Herr Behrens, Signori Stagno, Foli, and Rota, with Herr Halle, pianist, and Mr. A. Sullivan, conductor, the proceeds of which will be given in aid of the Building Fund of the Hospital for Diseases of the Throat. There was such a great attendance, that a large sum will be realized for the institution; and the Swedish *prima donna*, who sang four times, met with an enthusiastic acknowledgment of her benevolence.

The fourth annual service of the London Gregorian Choral Association took place on the 18th, in St. Paul's Cathedral, with a choir of nearly 1,200 voices, who were sustained by band and organ (Mr. W. Warwick-Jordan), and the Rev. T. Helmore, conductor.

Miss Josephine Lawrence, the pianist who plays with skill the compositions of the classical masters, gave an Evening Concert on the 23rd, in St.

James's Hall, with the co-operation of MM. Straus, Ries, Zerbini, and Daubert (strings); Miss Mary Davies and Signor F. Franceschi (Mr. Foote), vocalists; and MM. Randegger, Zerbini, and Ganz, accompanists.

THE WOMEN'S CENTENNIAL MUSIC-HALL.

THE edifice erected on the site of the estate of the late Edwin Forrest, the tragedian, at Philadelphia, was opened on the evening of the 11th of May with a concert, under the direction of Mr. Theodore Thomas, the conductor of the music for the inauguration of the Centennial Exposition. It was the Women's Committee, under the presidency of Mrs. Gillespie, who purchased the property, and who have built the Music-Hall, for a series of musical entertainments during the Exhibition. This Music-Hall holds 4,000 persons; the orchestral platform seats 600 chorists, besides the band of thirty-five strings, with the complement of wood, brass, and percussion. The opening programme contained the whole of the music executed at the Centennial Inauguration, that is, Herr Wagner's March, Mr. J. K. Paine's Centennial Hymn, words by J. G. Whittier, for chorus and band; Mr. Dudley Buck's cantata, 'Centennial Meditation of Columbia,' poem by Sidney Lanier, with bass solo (Mr. W. Whitney), chorus and orchestra; and Handel's Hallelujah chorus. Besides these pieces, there were given Beethoven's Overture, Op. 124 (the Consecration of the House), Auber's 'Masaniello' overture, Weber's 'Invitation to the Waltz' (scored by Berlioz), Schubert's Serenade (instrumented by Mr. Theodore Thomas), Dr. Liszt's Rhapsodie Hongroise, No. 14, and Strauss's waltz, 'On the beautiful blue Danube.' The March, expressly composed by Herr Wagner, met with universal approval; it is in a major, with a Trio in B flat, and is symphonically treated and developed in a greater degree than in his 'Kaiser' and 'Huldigung' marches. The MS. fills thirty-three closely-written pages in the composer's own hand. It is dedicated to the Women's Centennial Committee. Herr Wagner's special direction for the execution is, as he notes, "to be governed by the triplet DEF, which, employed thematically, is always to be executed with marked accent, and must never be hurried." This triplet individualizes and characterizes the whole March. The Hymn of Mr. Paine of Massachusetts, and the Cantata of Mr. Dudley Buck, of Connecticut, were both well received, and the bass solo in the latter was encored at the inauguration. On the whole, the Philadelphia Exhibition music was moderate in quantity, and the Handelian jubilant chorus was not overpowered even by the fanfares of the musician of Bayreuth.

Musical Gossip.

At the third New Philharmonic Concert this afternoon (Saturday), and at the sixth Philharmonic Society's Concert, next Monday evening, two of Herr Rubinstein's works will be produced, namely, his Pianoforte Concerto in D minor, to be played by himself on the 27th, and his Dramatic Symphony, No. 4, in D minor, for the first time in this country, will be executed on the 29th. Tuesday will see his final performance, which will be at the Musical Union; on Monday afternoon he gives the fifth and last recital.

THE Senate of the Cambridge University, on the 18th inst., unanimously agreed to confer the honorary degree of Doctor in Music upon Sir John Goss and Mr. Arthur Sullivan, who will attend on the 1st of June to receive the degree. It was also decided to confer on Herr Joachim, the violinist, and Herr Johannes Brahms, the composer, the honorary doctorship in music.

MR. SIMS REEVES was unable to sing at Mr. Austin's annual concert, or to appear as Henry Bertram in 'Guy Mannering,' last Saturday afternoon, at the Alexandra Palace. Mr. Wilford Morgan sang the songs set down for Mr. Reeves, that is, "My pretty Jane," as a token of affection for Julia Mannering, and "Tom Bowling," as a mark of respect, Henry Bertram being a

captain in the army, for his future father-in-law, Col. Mannering. We shall never get a National Opera if the interpolation of airs having no kind of affinity with the operas in which they are sung be permitted.

At the sale by auction of a small but very choice collection of Cremona violins on Thursday, May 25th, at Messrs. Foster's, of Pall Mall, a Guarnerius, date 1740, was sold for the sum of 600 guineas.

Two theatres devoted to burlesque operas will be closed on the 31st inst., La Renaissance and the Bouffes-Parisiens, to be re-opened on the 1st of September.

THE King of Holland has founded a Malibran Prize, in the form of a medallion, with the effigy of the famed *prima donna*, which will be competed for by the pupils of the Musical and Dramatic Institute, which the Dutch monarch has established.

THE Paris musical journals state that Dr. Liszt will pay his long-promised visit to London next year. The famous pianist and composer will receive a most cordial welcome.

M. GOUNOD's two-act comic opera, 'Philémon et Baucis,' has been produced at the Théâtre National de l'Opéra Comique, and is likely to be more popular there than it was even in 1860, when it was first brought out at the Lyrique. Mlle. Chapuy is now Baucis, *vice* Madame Carvalho; M. Nicot is Philémon, in place of M. Fromant; M. Bouhy is Jupiter, in place of M. Battaille; and M. Giraudet succeeds M. Balanqué as Vulcain. If 'Philémon et Baucis' has not the charm and *finesse* which the composer combined in his setting of Molière's 'Médecin malgré lui,' a veritable masterpiece, it is full of melody. The dance of the Bacchantes has been often performed at the Crystal Palace Concerts, but it is surprising that no English version of the opera in its entirety has ever been given here, for the libretto, by MM. Jules Barbier and Michel Carré, is interesting, and has inspired the composer with some passionate music.

At the Opéra National Lyrique, 'Les Euclyptus,' by M. Leconte de Lisle, with the music by M. Jules Massenet, has been successfully produced. The play was originally done at the Odéon, but M. Massenet has composed additional numbers for a score which had created no little sensation, owing to its masterly orchestration and original conception. Since Mendelssohn set the Greek dramas, there has been no composition more remarkable than that of the French composer, whose oratorios, 'Eve' and 'Marie-Madeleine,' displayed marked originality. His illustrative music has been compared with the school of Gluck—there may be a resemblance in the form, but the imagery in the scenes with the Furies is that of M. Massenet alone. At the Crystal Palace, his composition might be given just as it was executed at the Padeloup Concerts in Paris, that is, without the play of M. De Lisle.

It seems that Signor Verdi's 'Aida' has not been such a financial success as was anticipated by the Director of the Théâtre Italien, and that it will be withdrawn at the end of the month, to make way for the 'Requiem,' an odd finish of the short season which is to terminate on the 20th of June.

A TABLET to the memory of Bartolomeo Cristofori, harpsichord maker, at Padua, has been erected in the cloisters of Santa Croce in Florence, and festival concerts in his honour have been given in the Pergola, pianists playing on the pianoforte he manufactured in 1720, which instrument, called the clavicembalo, with piano and forte, was the precursor of the modern grand pianofortes.

DRAMA

Dramatic Gossip.

MR. JOHN SAUNDERS, the author of 'Abel Drake,' a drama, produced on Saturday last at the

Princess's Theatre, writes to us stating that the five acts, of which it was originally composed, have been condensed into three, and "the whole has been brought into harmony with Act I., which was so successfully passed through." In deference to an appeal, for which the foregoing statements furnish the excuse, we withhold our criticism upon his piece. We cannot, however, accept his assumption that a play which has once challenged, and failed to stand, the ordeal of performance, can claim a second hearing and a reconsidered judgment. No kindred privileges are accorded the worker in any field of art.

MR. S. BRANDAM chose the tragedy of 'Macbeth' for a second Shakespearean recital at Willis's Rooms on the 17th inst. He showed in this dramatic power and versatility, his most striking effects being produced in the Banquet scene and in his treatment of the character of Lady Macbeth. The theory that she is a woman, amid all her reckless daring for her husband's sake, was never lost sight of for a moment, and her breakdown under the weight of remorse was finely contrasted with the rising courage of Macbeth under the influence of the ambition which she has stimulated. Power of characterization was evinced in the presentation of King Duncan and of the Three Witches, the individuality of each being strongly marked, and throughout the recital a breadth and finish were attained which do not often characterize this class of entertainment.

M. LESUEUR, news of whose death reaches us from Paris, has been for a quarter of a century a principal support of the Gymnase-Dramatique. His high reputation, first acquired in 'Mercedès,' 'Le Fils de Famille,' 'Diane de Lys,' and other well-known comedies, has since remained intact, and there are few pieces recently produced at the Gymnase that have not owed a portion of their success to his talent. He married Anna Chéri, an estimable actress, whose reputation has been swallowed up in that of her sister Rose.

M. PAUL CLÈVES is the latest manager of the ill-starred Théâtre Cluny.

MISCELLANEA

William Blake.—The "William Blake" about whom Mr. Swinburne inquires in your issue of the 13th inst., is, I believe, William Blake, Esq., F.R.S., &c., of Portland Place, London, who contributed to Major's edition of Walton's 'Angler,' published in 1824, five drawings, representing Cotton's Fishing House, views of Pike Pool, Staffordshire, &c. I think I am right in stating that he or his family had an interest in Boulton & Watt's great engineering works at Birmingham.

CHARLES EDMONDS.

TO CORRESPONDENTS.—W. B.—W. R.—W. C.—H. L.—J. S. P.—J. L.—received.
H. A. W. We fear we cannot help you.
No notice can be taken of anonymous communications.

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